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Uniform with THE CHILD'S PIANOFORTE BOOK by the same Author.

The Child's Song and Game Book.

A COLLECTION OF ORIGINAL SONGS AND GAMES FOR CHILDREN.

Written and Composed by

H. KEATLEY MOORE, MUS. BAC., B.A.,

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And Co-Translator and Editor of FROEBEL'S AUTOBIOGRAPHY *and* FROEBEL'S LETTERS, *&c.*

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~~Kindergarten Collection~~

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PREFACE.

WHEN I wrote the dedicatory letter on the opposite page to my honoured friend the President of the Froebel Society, I thought to have followed up Parts I. and II. almost at once with Parts III. and IV.

Eheu! fugaces, Postume, Postume,
Labuntur anni . . .

Other duties intervened; and now that I gather together the remainder of these little songs, written from time to time as my friends have asked for them, I find with surprise that five years have elapsed between the first and second halves of the book. I wish I could lay the flattering unction to my soul that my long delay has caused, in the wider circle of my readers, that impatience which the narrower group of personal friends have occasionally expressed.

H. KEATLEY MOORE.

August, 1899.

To MADAME EMILIE MICHAELIS.

Dear Madame Michaelis,

After so many years of collaboration in things Froebelian it would seem strange to me if, in this latest enterprise of mine, your name did not accompany my own. Permit me, therefore, to dedicate it to you, at once as a mark of esteem and as a memento of never-ending colloquies *de omnibus rebus Froebelianis et quibusdam aliis* held by us during the ten years we were associated together in the Croydon Kindergarten Company. That institution, its task fulfilled, and its work transferred to many successors in all parts of our great town, exists no more, it is true: yet nothing has been lost, nor have your efforts here been fruitless. Our chief Croydon Kindergarten teachers are those you trained under the Company; and indeed one of them now permanently instructs the mistresses of Infant Schools under our School Board in Froebelian principles and practice, thus fulfilling your long-cherished wish and carrying out properly the public work which you began amidst so many difficulties. The present little book is but another outcome of your work here. It is, in fact, a modification of those "Songs of the Croydon Kindergarten" which we planned, but never executed: and in this or in succeeding parts you will find all the old friends, little altered from when you first made their acquaintance. Continue to me, I pray, the counsel and criticism these first songs have received at your hands, and so add another debt to those already due to you, during a long and unbroken friendship, from your attached friend and colleague,

H. KEATLEY MOORE.

Introductory Remarks on Songs for Children.

SOME years ago the author planned a series of Songs for Children, to illustrate certain characteristic principles which he conceived were necessary to success in that branch of music—apparently so easy, really so difficult. He invoked the aid of certain young ladies, students at the Croydon Kindergarten, to supply him with words and games for fifty songs, the subjects of which were indicated, and he undertook to find music for them. Other engagements supervened, and but few of the "Songs of the Croydon Kindergarten" were actually written. "The Raindrops" was the excellent contribution (words and game) of Miss Emma Case, of Hampstead; "Birds" and "The Four Winds" are based upon verses sent by Miss Florence Lund, of Liverpool, and Miss L. R. Taylor, of Norwood, respectively. The author is responsible for the rest. Several of the songs have been circulating in MS., and "The Raindrops" even attained to the dignity of print, in the now-discontinued magazine "Child-Life." The author yields to a desire that they should be collected, and added to, and produced in easily accessible form, and only trusts that they may prove as generally useful as indulgent friends have considered them to be. The principles endeavoured to be embodied in these Songs for Children (whatever may be the shortcomings of the actual performance) are derived from the observations of many years, and may be summarised as follows.

1. As it is of the utmost importance not to strain children's voices, it is necessary to write *within their average compass*. If a large number of children be examined, the average compass of both boys and girls will be found to extend from the D below the treble stave to the C next above. A note or so further each way may occasionally be ventured upon, making the extreme available compass to extend from middle C to the upper E♭. But songs which frequently touch these extremes are inadvisable; and all songs which transgress them, as well as all songs lying high (and therefore even while within the prescribed limit, straining the little voices) must be rejected. In many cases transposition and a little alteration may cure the defect, and render available an otherwise good song.

2. In fact songs for children must be *easy to sing*. Therefore flats and sharps, changes of key, long skips and jerky rhythms must be handled with great care, and

are as a rule better avoided. Chromatic or awkward intervals, rapid passages and difficult phrasing must be forbidden ground.

3. On the other hand children's songs must be *bright and melodious.* Children love a striking characteristic melody with a well-marked rhythm; one which needs no accompaniment to make it interesting, but is sufficient of itself. Commonplace tunes they instinctively reject, and finely-wrought harmonies have little charm for them as yet. The addition of a second voice part (as occasionally used in the present series, *e.g.*, in "Birds," in "The Four Seasons," &c.), or of a pianoforte accompaniment, is often a great enrichment: but tunes which are uninteresting without these aids are no tunes for children.

4. Music for children to sing must clothe the verses with life, it must be in the highest degree *appropriate,* and even, in its small way, dramatic. The wind blows, the postman knocks, in the tune as well as in the words. Dull spiritless singing must be forbidden, yet care is necessary not to encourage children to sing too loudly or too rapidly; with these undeveloped little musicians force quickly degenerates into coarseness, and rapidity into indistinctness. A really good song will make sufficient effect without going to extremes or sacrificing refinement.

Turning to the consideration of the principles governing the words of good children's songs, the following seem correct and necessary:—

5. The subject matter of a song for children should contain something of *definite educational value:* and indeed to be quite perfect a song must be valuable in all three branches, intellectual, moral, and physical. Perhaps few songs rise altogether to this level; but at the least, we require of every song, that it shall challenge the attention of the children and call forth their powers of observation.

6. It follows that the songs must be about things *within the child's sphere of observation;* about things he may know for himself, or may come to know. It would be useless to teach an English child to sing about a charcoal-burner, but not to teach an inland child to sing about the sea. Children always, and rightly, prefer songs on subjects which form part of their daily life and experience.

7. Unless children fully understand the words they sing they cannot derive from a song whatever educational value it may possess; the words of songs for children must therefore be *quite simple.* The vocabulary must be that of every day life; involved construction of sentences is absolutely inadmissible; high-flown language or "poetical" ideas are useless. Children are very matter-of-fact little persons: they refuse to assimilate whatever they cannot mentally grasp. They are quite content to

sing words whose meaning they entirely ignore or whimsically pervert, provided they like the tune and the subject of the song. It is a point of the highest importance, both to composer and to teacher, to make certain that every word has been understood; and only incessant watchfulness and repeated trials can ensure success in this.

8. Not that a play of fancy is to be avoided, especially if it be of a dramatic cast; provided always that (as has just been urged) both ideas and words are simple and childlike. On the contrary; for children dramatise with marvellous ease everything that they really comprehend. They readily lend emotion and speech to all things animate and inanimate, and even rise without difficulty to the personification of abstract ideas. A song for children is the better for being *vividly characterised.*

9. The words must be physically *easy to sing* as well as mentally easy to comprehend. No care can be too great under this head.

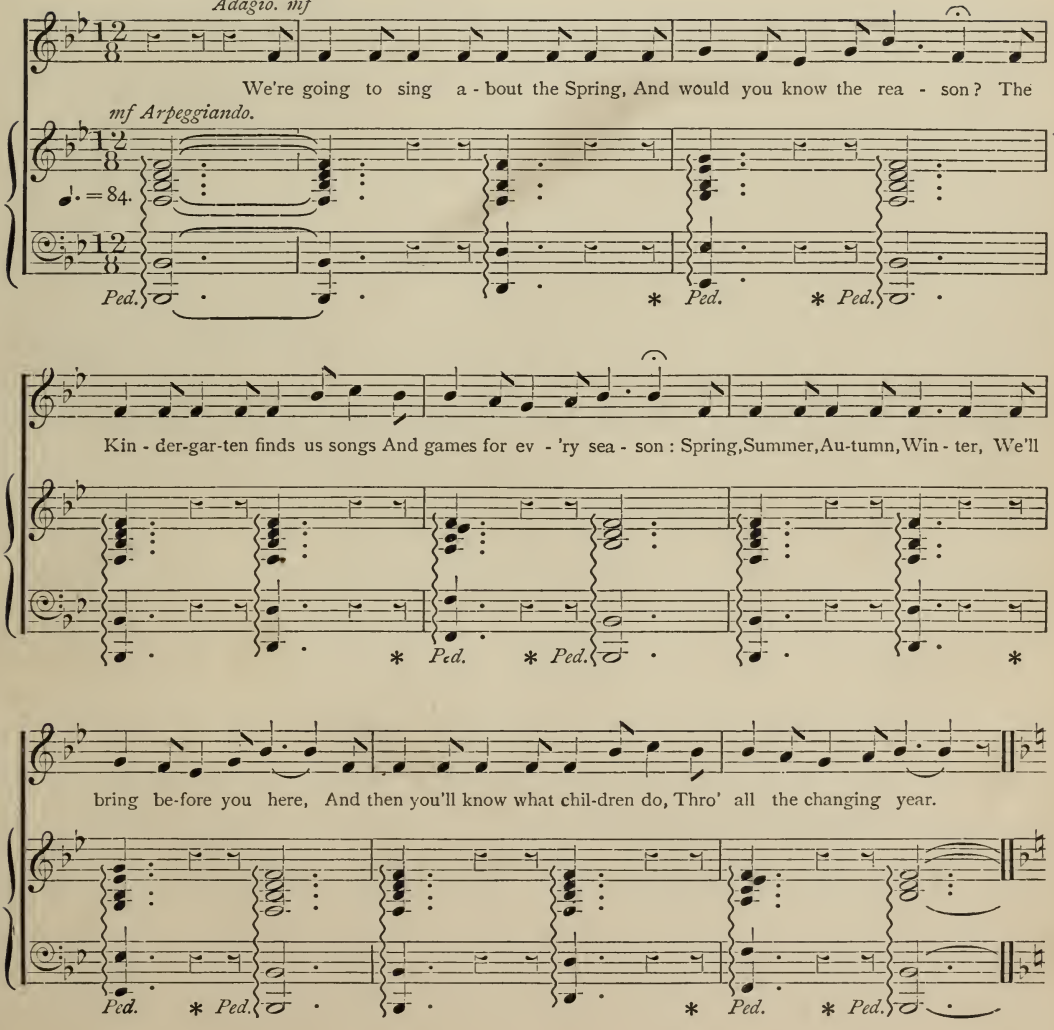
10. The sentences of the songs must *divide with the divisions of the music;* children are pitiless phrasers of music, and will pause in the middle of a word if the musical phrase ends there. Consequently all the stanzas of a song must be rigorously alike in accent.

Suggestions accompany the songs as to the way in which the various little games arising out of them may be played. These must be understood to be mere outlines, which every teacher is sure to be able to complete and improve upon. The author will be grateful for critical remarks, for sketches of songs and games (as complete as possible), and generally for help towards making this little book as educationally useful as may be.

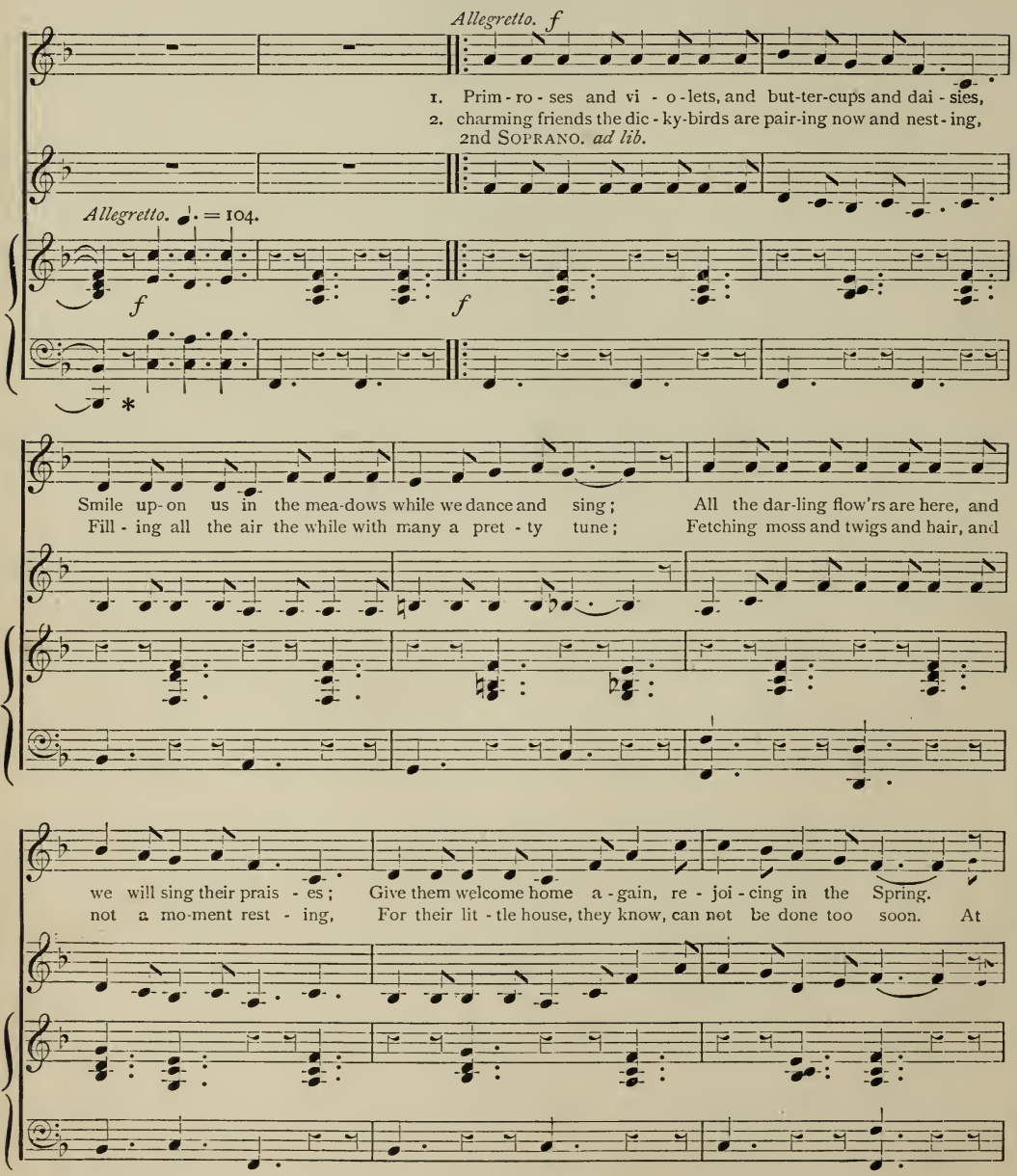
Chepstow Rise, East Croydon.
March, 1894.

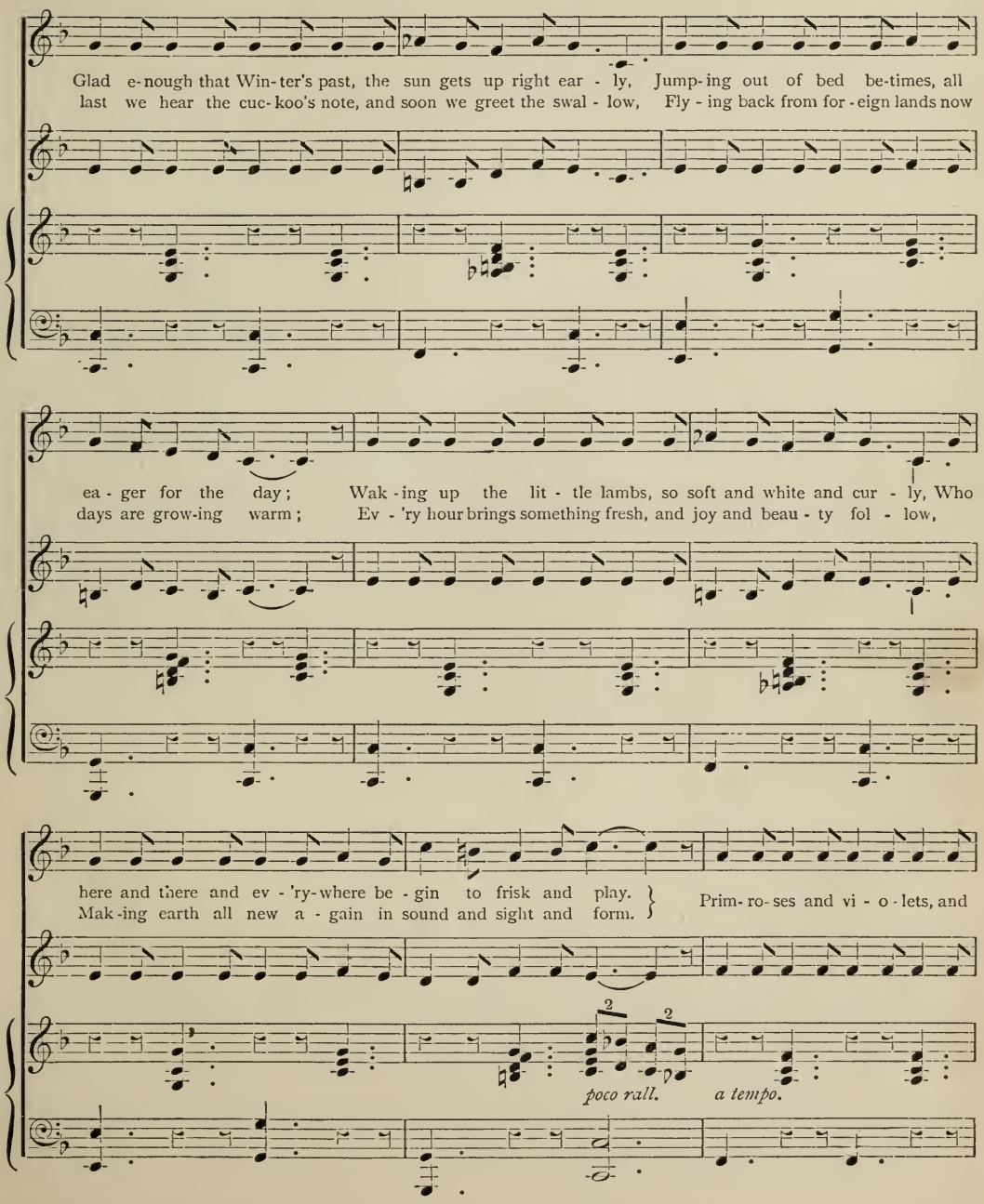
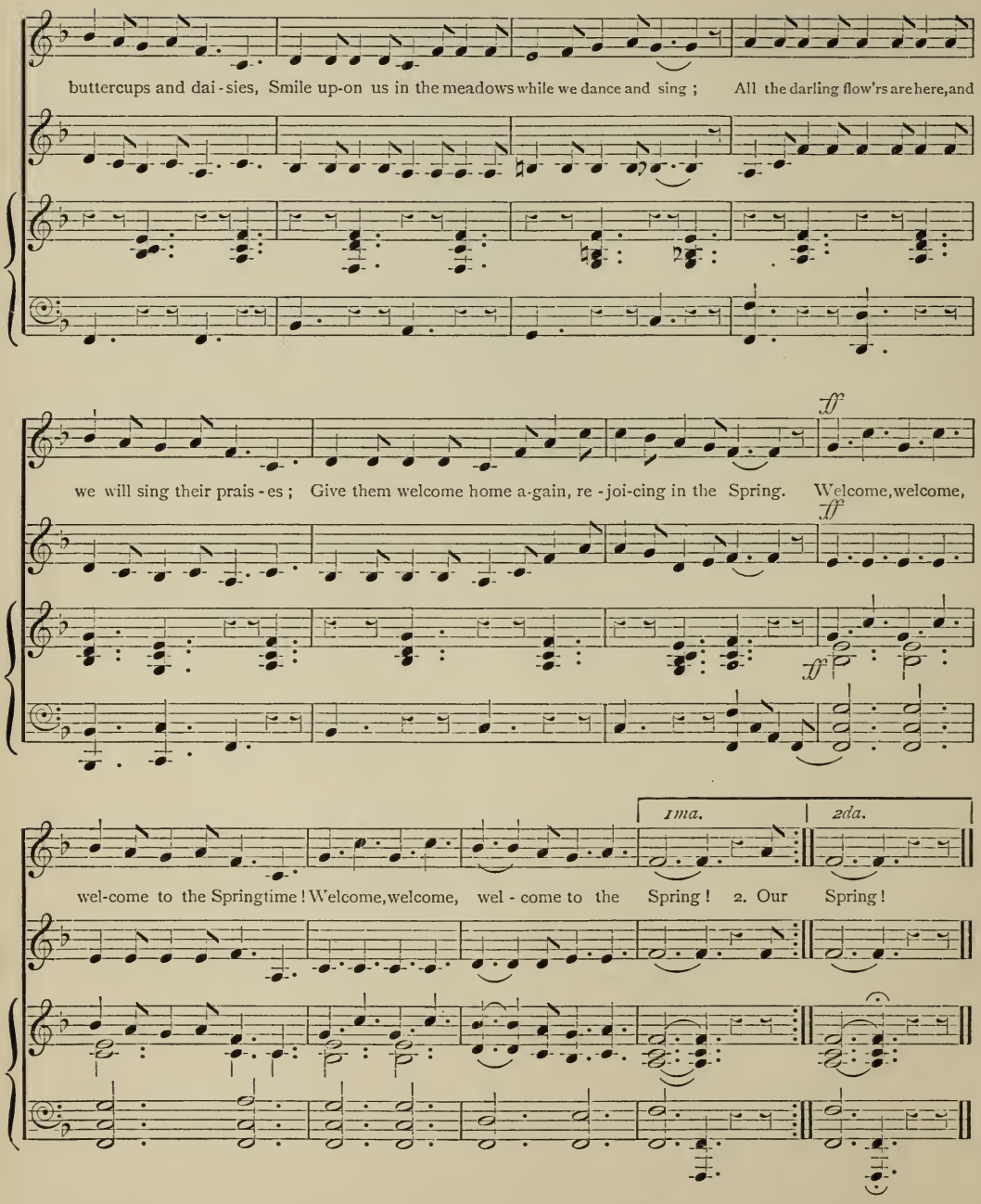
The Four Seasons.

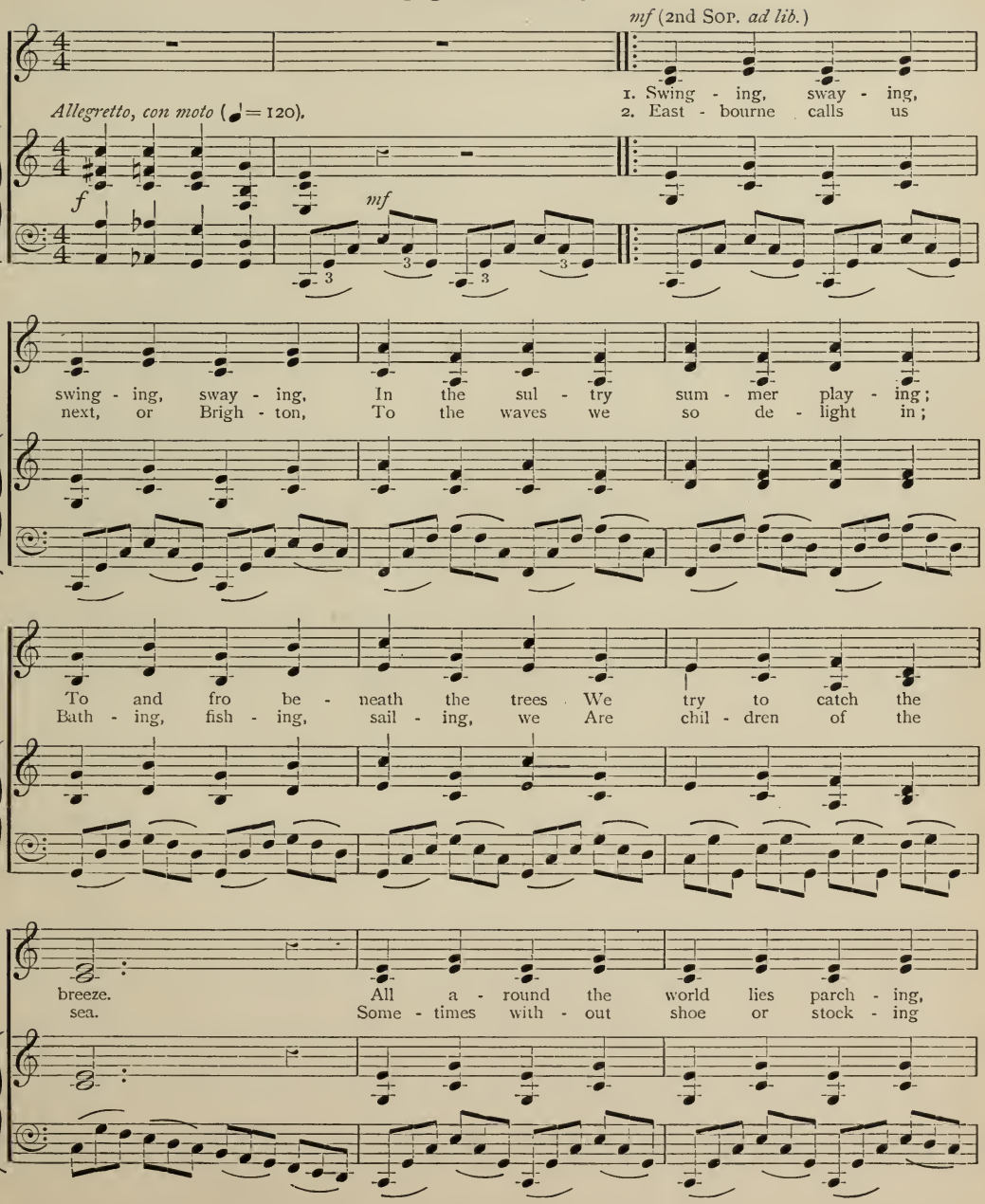
INTRODUCTION. *In the style of a Recitative.*

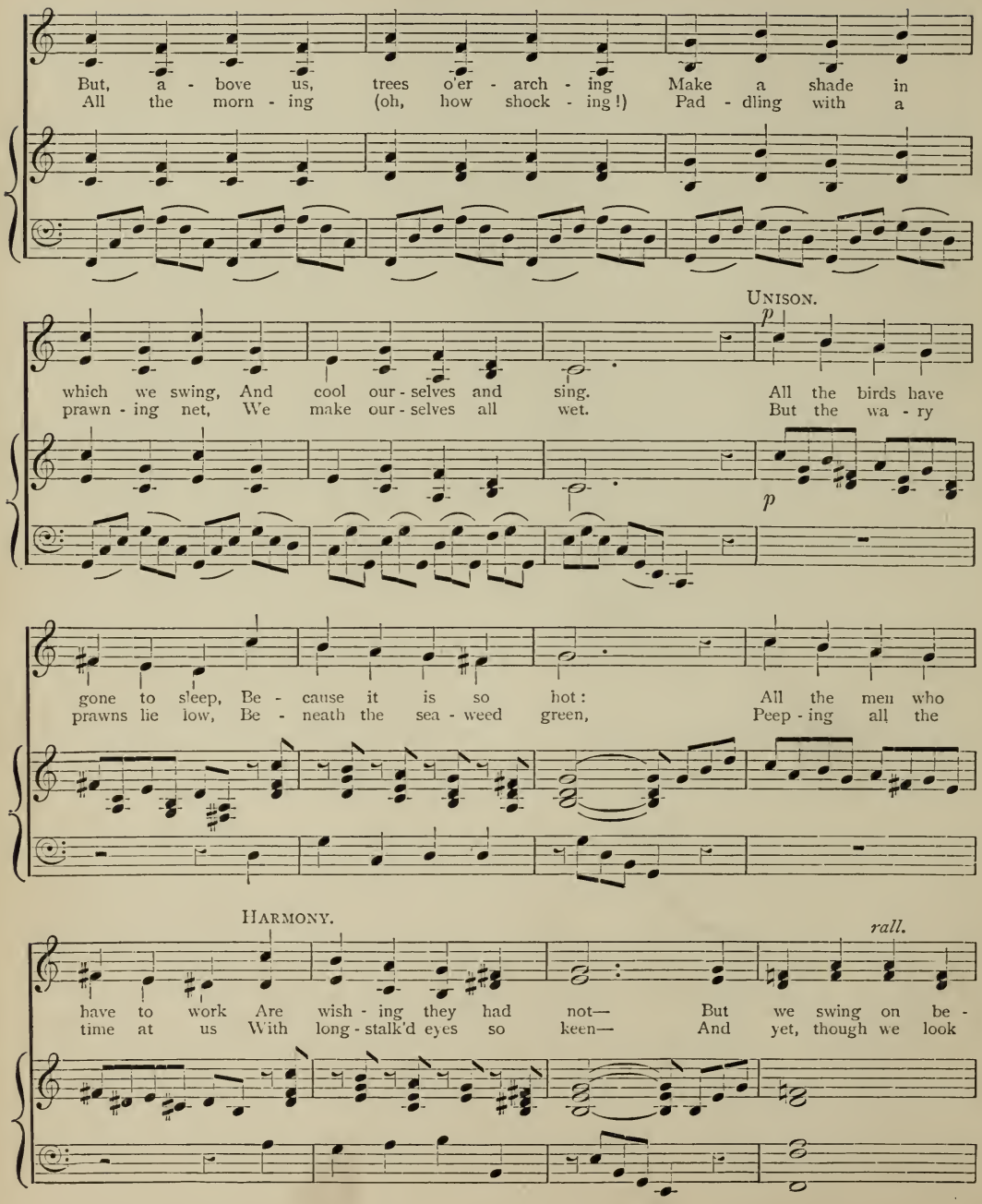
Adagio. mf

We're going to sing a - bout the Spring, And would you know the rea - son? The
mf Arpeggiando.
Ped. * Ped. * Ped.
Kin - der-gar-ten finds us songs And games for ev - 'ry sea - son: Spring, Summer, Au-tumn, Win - ter, We'll
* Ped. * Ped.
bring be-fore you here, And then you'll know what chil-dren do, Thro' all the changing year.
Ped. * Ped. * Ped. * Ped.

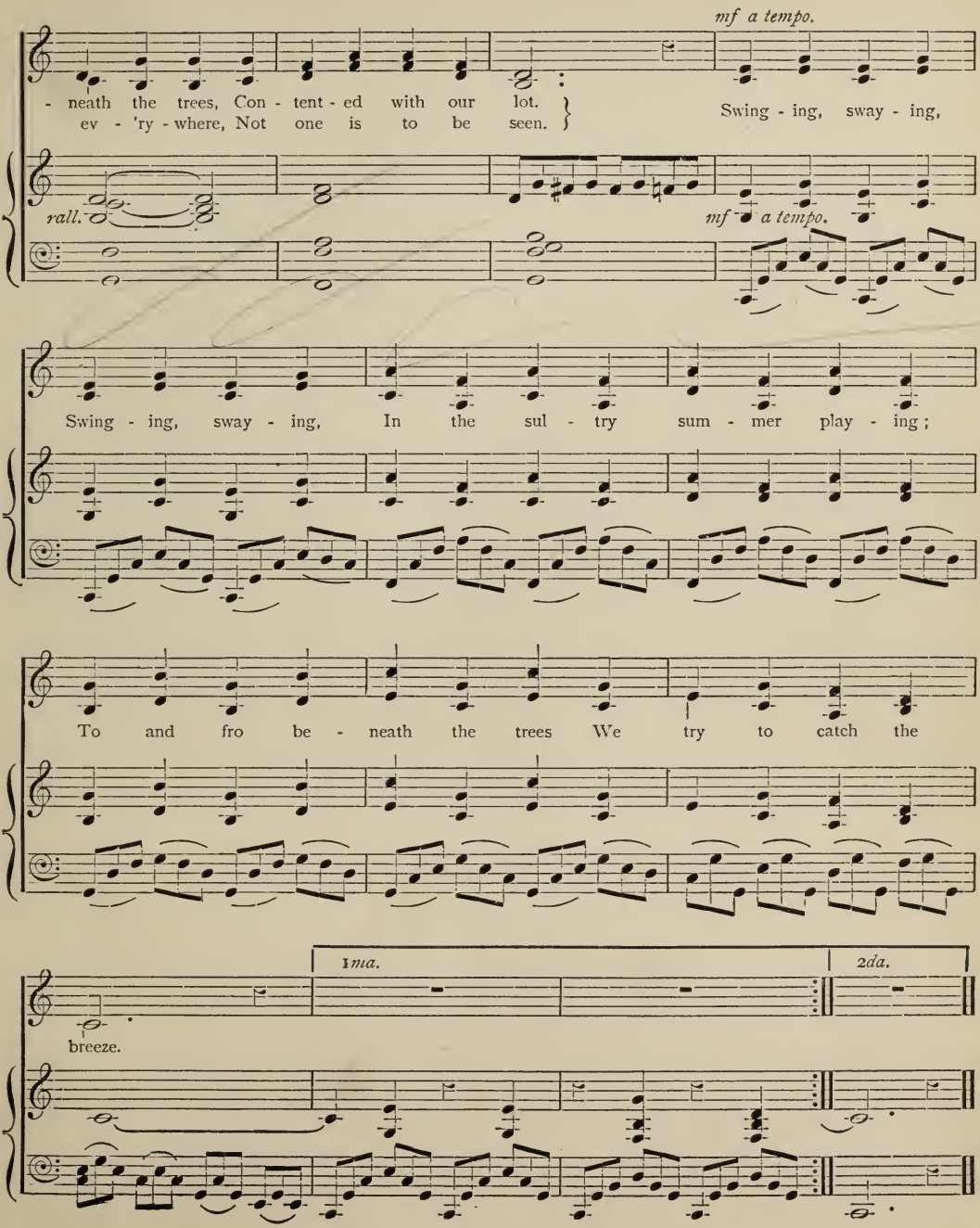
SPRING.


Allegretto. f
1. Prim - ro - ses and vi - o - lets, and but-ter-cups and dai - sies,
2. charming friends the dic - ky-birds are pair-ing now and nest - ing,
2nd SOPRANO. ad lib.
Allegretto. ♩. = 104.
f
f
*
Smile up-on us in the mea-dows while we dance and sing;
Fill - ing all the air the while with many a pret - ty tune;
All the dar-ling flow'rs are here, and
Fetching moss and twigs and hair, and
we will sing their prais - es;
not a mo-ment rest - ing,
Give them welcome home a - gain, re - joi - cing in the Spring.
For their lit - tle house, they know, can not be done too soon. At

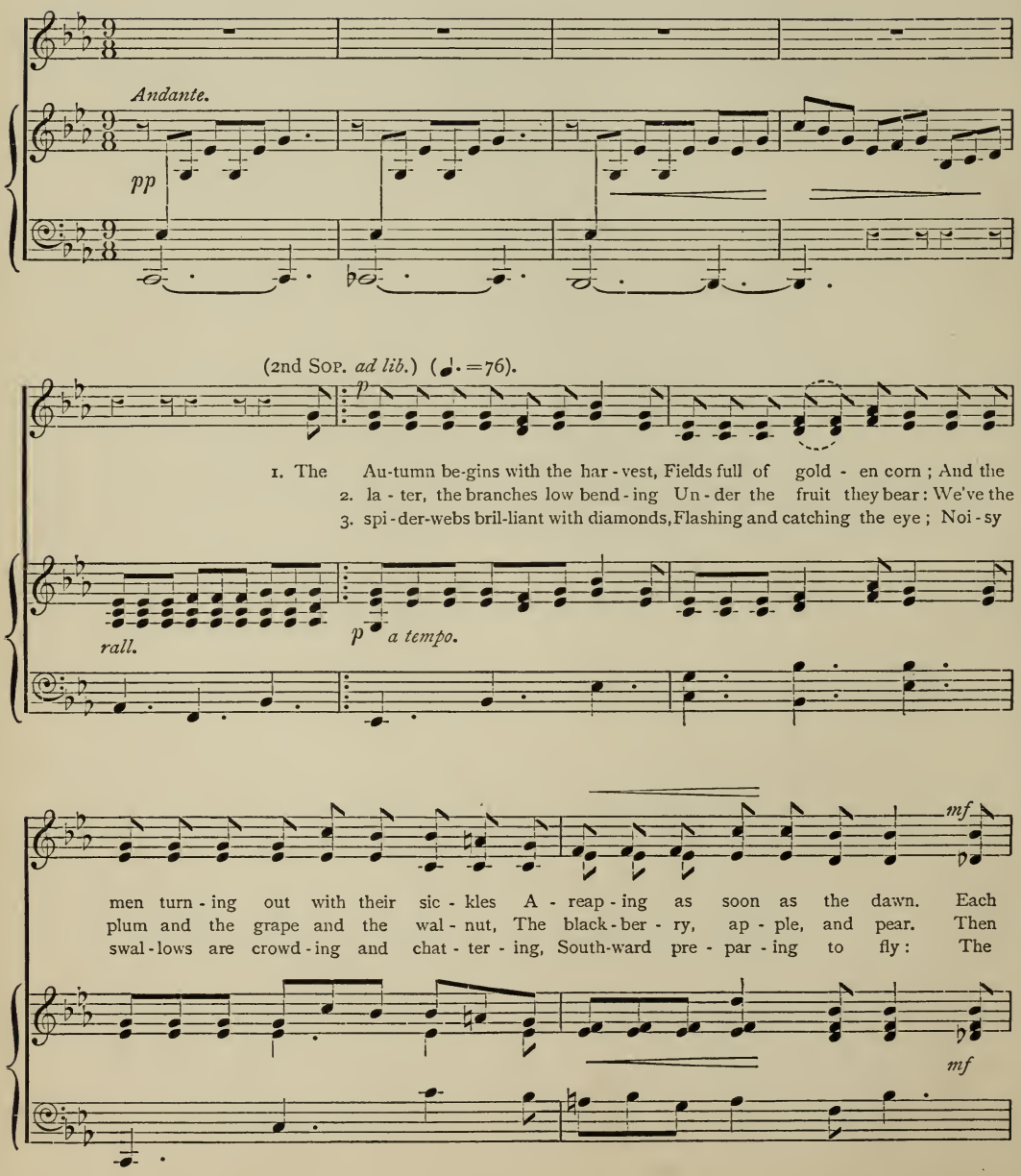

Glad e-nough that Win-ter's past, the sun gets up right ear - ly, Jump-ing out of bed be-times, all
last we hear the cuc-koo's note, and soon we greet the swal - low, Fly - ing back from for-eign lands now
ea - ger for the day; Wak - ing up the lit - tle lambs, so soft and white and cur - ly, Who
days are grow-ing warm; Ev - 'ry hour brings something fresh, and joy and beau - ty fol - low,
here and there and ev - 'ry-where be - gin to frisk and play.
Mak-ing earth all new a - gain in sound and sight and form.
Prim-ro-ses and vi - o-lets, and
poco rall.
a tempo.

buttercups and dai-sies, Smile up-on us in the meadows while we dance and sing ; All the darling flow'rs are here, and
ff
we will sing their prais-es ; Give them welcome home a-gain, re-joi-cing in the Spring. Welcome, welcome,
ff
ff
1ma.
2da.
wel-come to the Springtime ! Welcome, welcome, wel-come to the Spring ! 2. Our Spring !

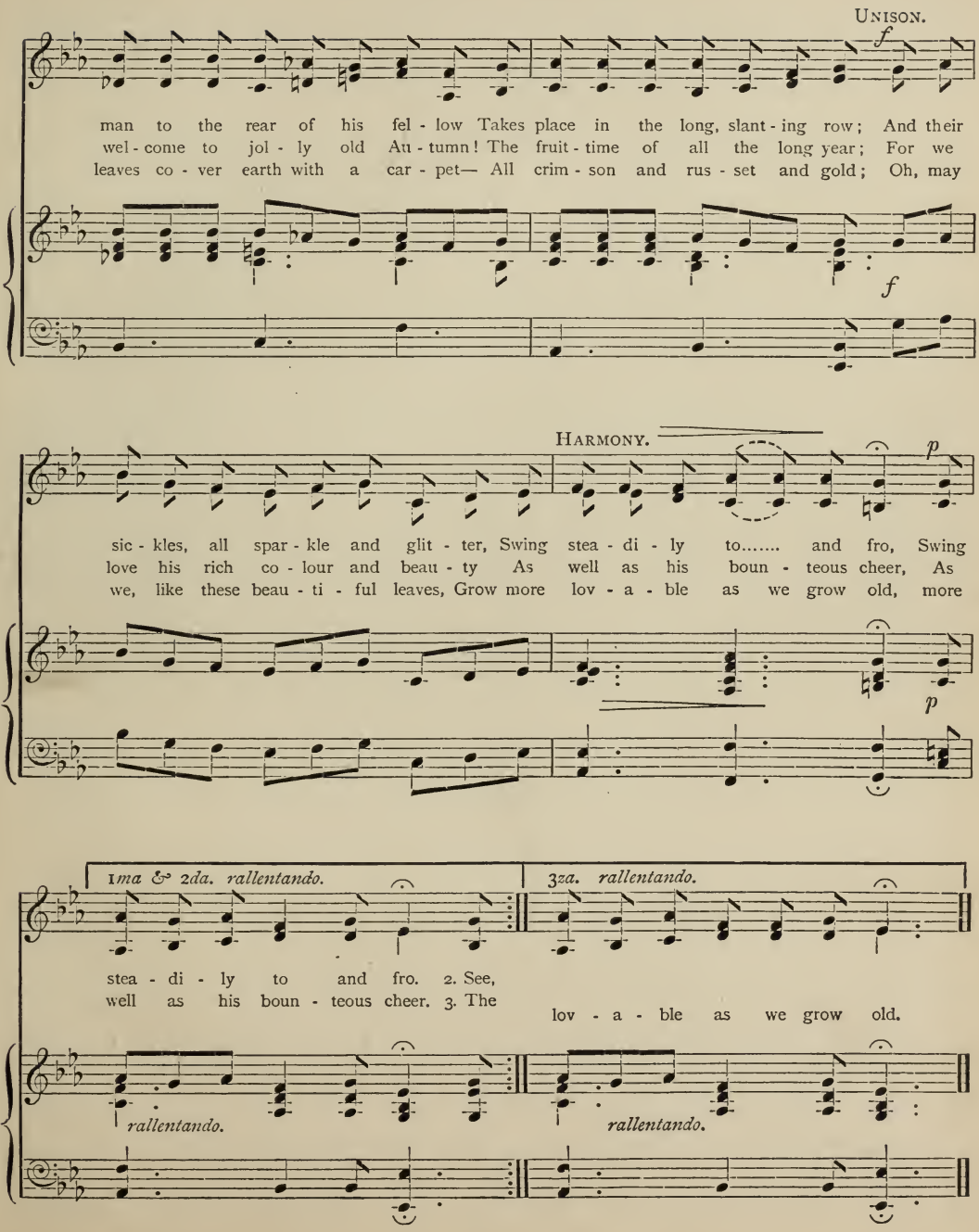
SUMMER.

mf (2nd Sor. ad lib.)
1. Swing - ing, sway - ing,
2. East - bourne calls us
Allegretto, con moto (♩= 120).
f
mf
swing - ing, sway - ing, In the sul - try sum - mer play - ing;
next, or Brigh - ton, To the waves we so de - light in;
To and fro be - neath the trees We try to catch the
Bath - ing, fish - ing, sail - ing, we Are chil - dren of the
breeze. All a - round the world lies parch - ing,
sea. Some - times with - out shoe or stock - ing


But, a - bove us, trees o'er - arch - ing Make a shade in
All the morn - ing (oh, how shock - ing!) Pad - dling with a
Unison.
p
which we swing, And cool our - selves and sing. All the birds have
prawn - ing net, We make our - selves all wet. But the wa - ry
p
gone to sleep, Be - cause it is so hot: All the men who
prawns lie low, Be - neath the sea - weed green, Peep - ing all the
Harmony.
rall.
have to work Are wish - ing they had not— But we swing on be -
time at us With long - stalk'd eyes so keen— And yet, though we look

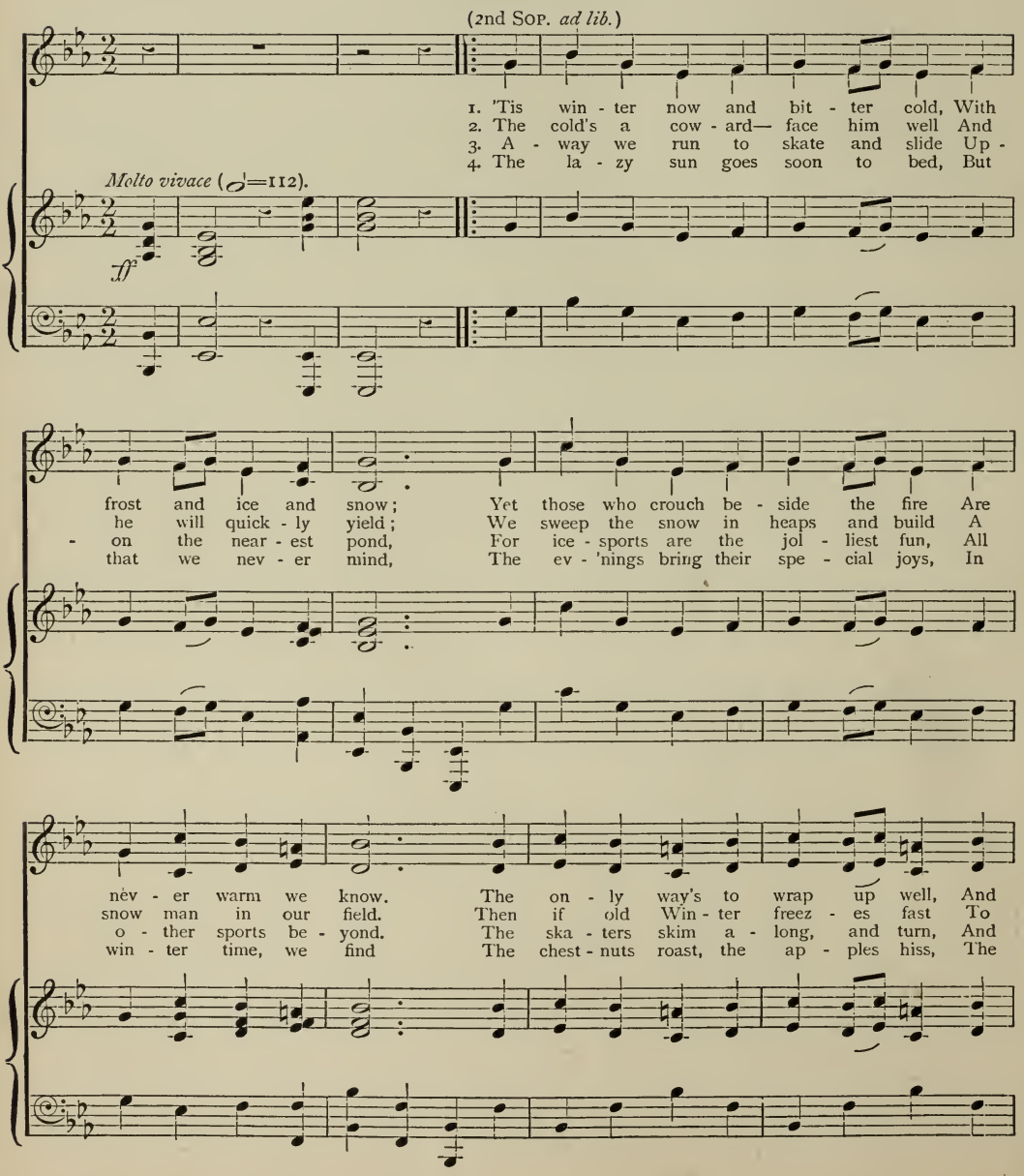
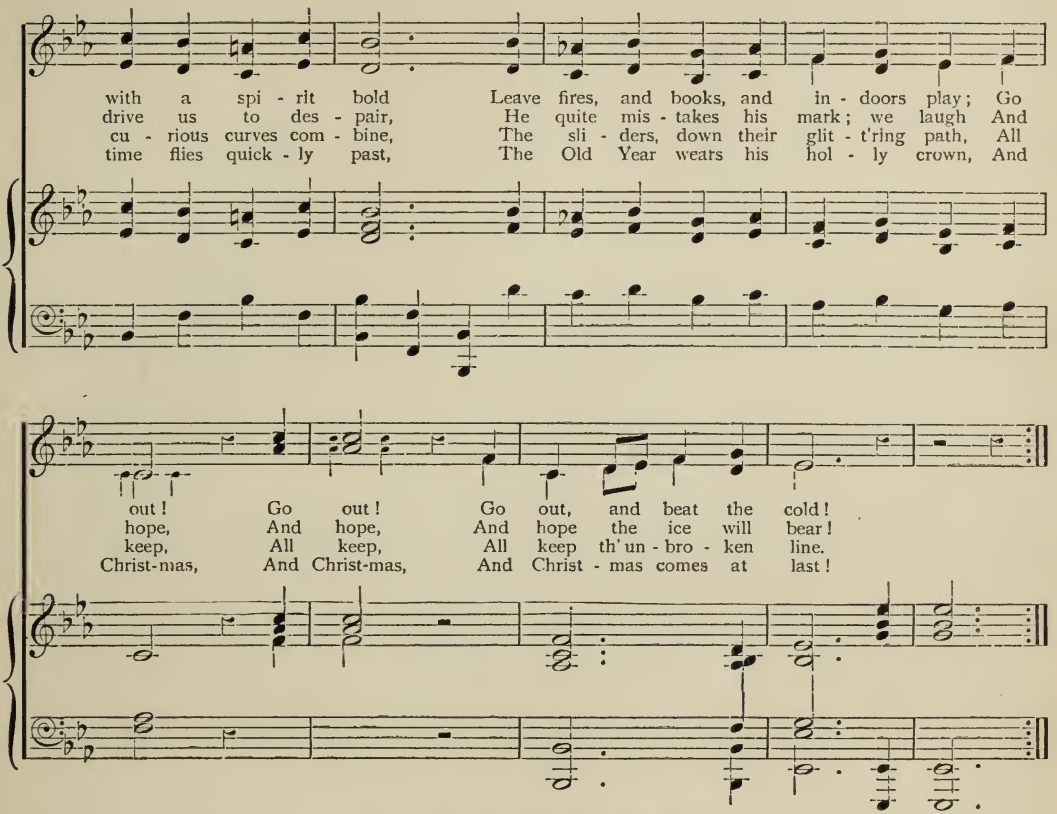

mf a tempo.
- neath the trees, Con - tent - ed with our lot.
ev - 'ry - where, Not one is to be seen.
Swing - ing, sway - ing,
rall.
mf a tempo.
Swing - ing, sway - ing, In the sul - try sum - mer play - ing;
To and fro be - neath the trees We try to catch the
1ma.
2da.
breeze.

AUTUMN.


Andante.
pp
(2nd Sop. ad lib.) (♩. =76).
p
1. The Au-tumn be-gins with the har-vest, Fields full of gold - en corn; And the
2. la - ter, the branches low bend-ing Un-der the fruit they bear: We've the
3. spi-der-webs bril-liant with diamonds, Flashing and catching the eye; Noi-sy
rall.
p a tempo.
mf
men turn-ing out with their sic-kles A-reap-ing as soon as the dawn. Each
plum and the grape and the wal-nut, The black-ber-ry, ap-ple, and pear. Then
swal-lows are crowd-ing and chat-ter-ing, South-ward pre-par-ing to fly: The
mf

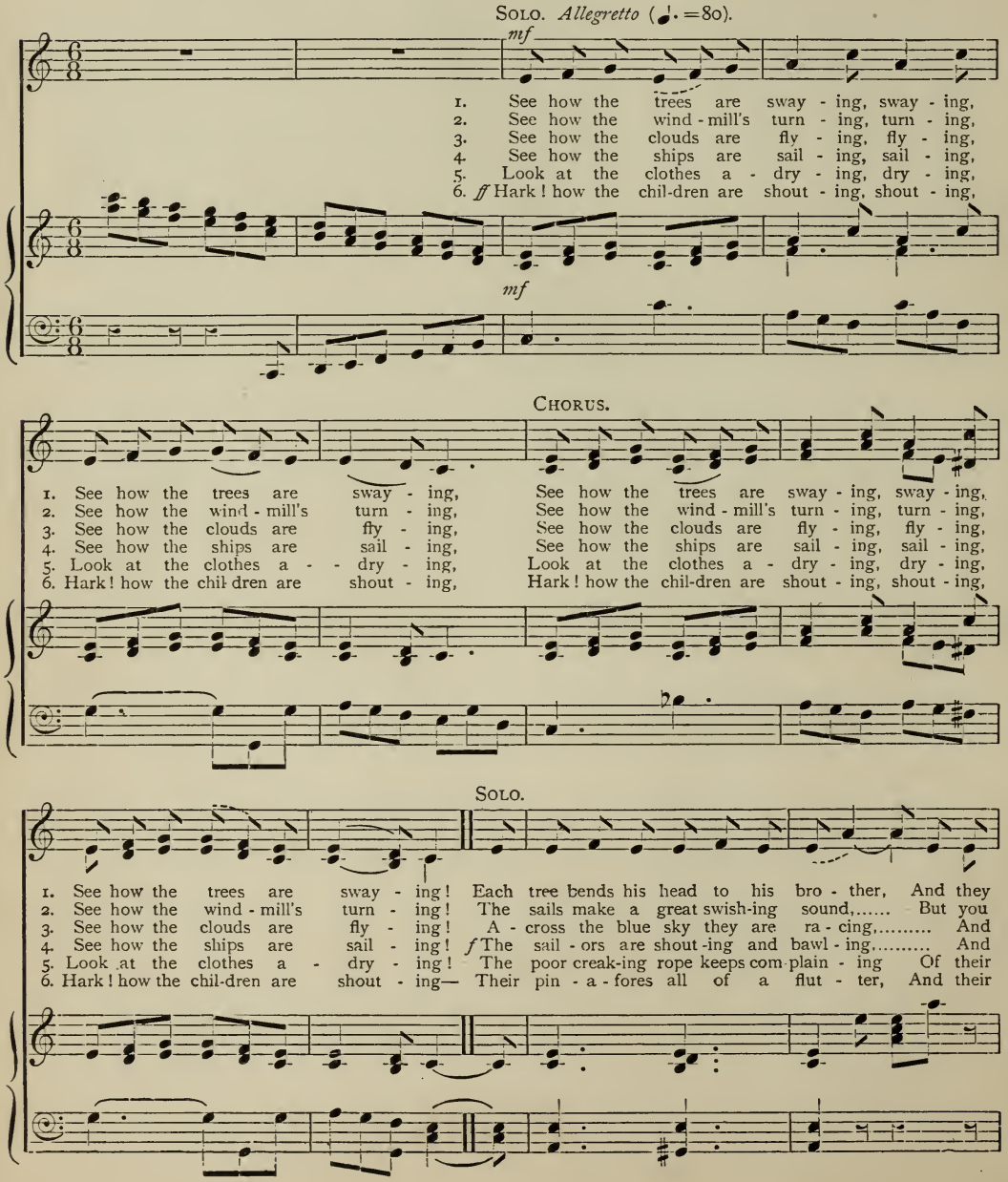
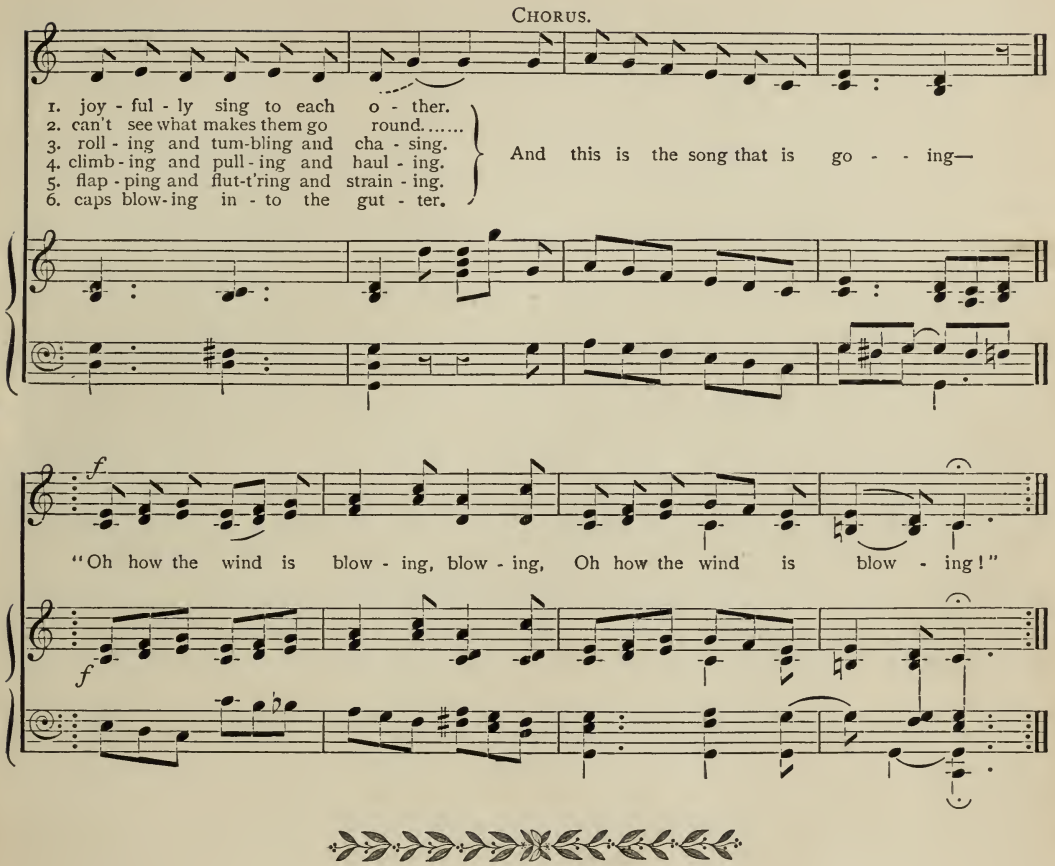

UNISON.
f
man to the rear of his fel - low Takes place in the long, slant - ing row; And their
wel - come to jol - ly old Au - tumn! The fruit - time of all the long year; For we
leaves co - ver earth with a car - pet— All crim - son and rus - set and gold; Oh, may
f
HARMONY.
p
sic - kles, all spar - kle and glit - ter, Swing stea - di - ly to..... and fro, Swing
love his rich co - lour and beau - ty As well as his boun - teous cheer, As
we, like these beau - ti - ful leaves, Grow more lov - a - ble as we grow old, more
p
1ma & 2da. rallentando.
3za. rallentando.
stea - di - ly to and fro. 2. See,
well as his boun - teous cheer. 3. The
lov - a - ble as we grow old.
rallentando.
rallentando.

WINTER.


(2nd Sop. ad lib.)
1. 'Tis win - ter now and bit - ter cold, With
2. The cold's a cow - ard— face him well And
3. A - way we run to skate and slide Up -
4. The la - zy sun goes soon to bed, But
Molto vivace (♩=112).
ff
frost and ice and snow; Yet those who crouch be - side the fire Are
he will quick - ly yield; We sweep the snow in heaps and build A
- on the near - est pond, For ice - sports are the jol - liest fun, All
that we nev - er mind, The ev - 'nings bring their spe - cial joys, In
nev - er warm we know. The on - ly way's to wrap up well, And
snow man in our field. Then if old Win - ter freez - es fast To
o - ther sports be - yond. The ska - ters skim a - long, and turn, And
win - ter time, we find The chest - nuts roast, the ap - ples hiss, The

with a spi - rit bold Leave fires, and books, and in - doors play; Go
drive us to des - pair, He quite mis - takes his mark; we laugh And
cu - rious curves com - bine, The sli - ders, down their glit - t'ring path, All
time flies quick - ly past, The Old Year wears his hol - ly crown, And
out! Go out! Go out, and beat the cold!
hope, And hope, And hope the ice will bear!
keep, All keep, All keep th' un - bro - ken line.
Christ-mas, And Christ-mas, And Christ - mas comes at last!

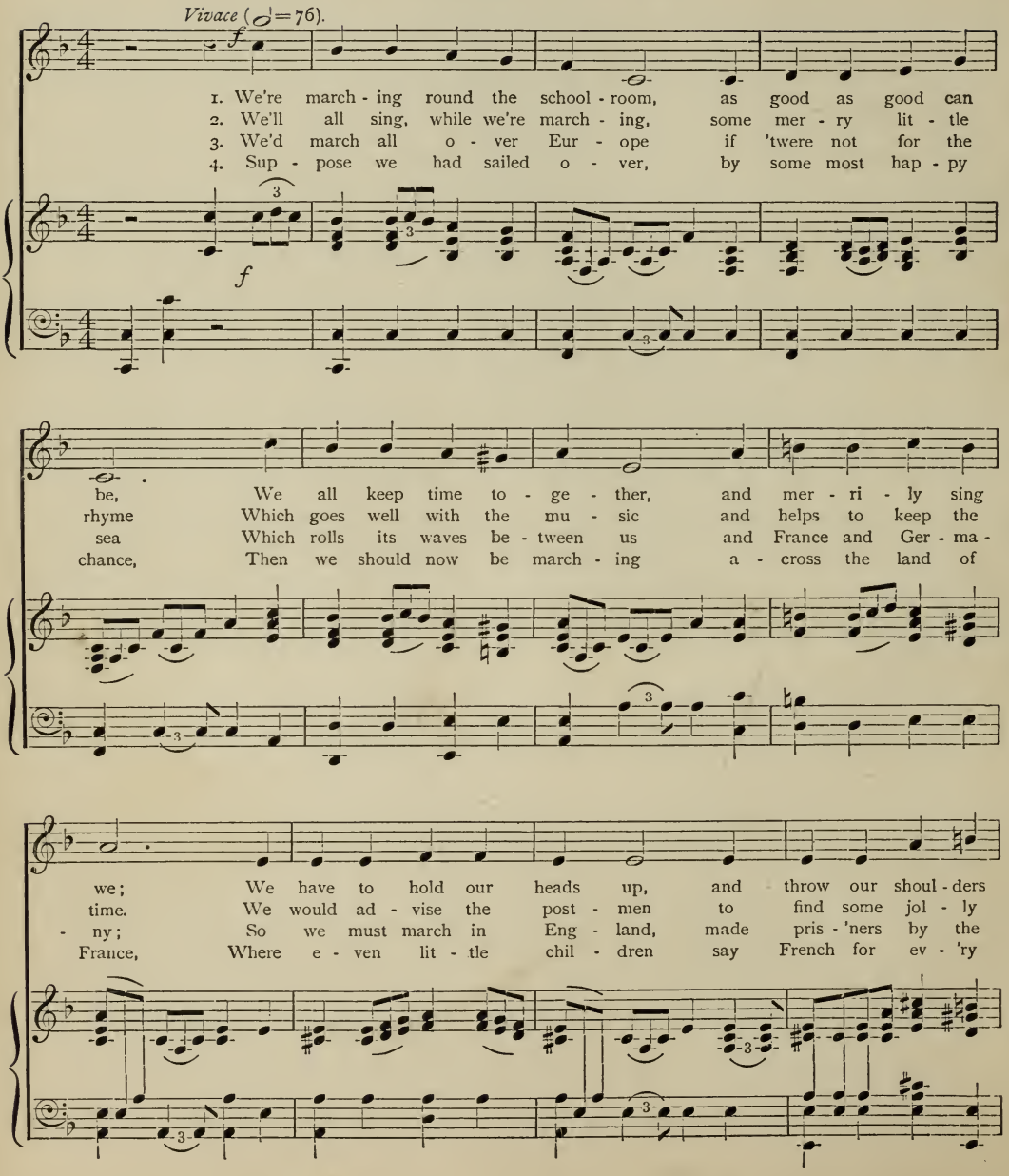
THESE Season Songs may prove serviceable in two very different ways. They may be sung as a group, forming a sort of Child's Cantata: and a pretty effect may then be gained by appropriate indications of costume. The Spring flowers, the Summer bathers, the Autumn fruits and leaves, the Winter Snow Man and skaters can be personified without much difficulty, the vivid imaginations of the little ones aiding to any extent in "make-believe." Those who impersonate, step into the middle of the ring, and act their parts during their own particular Season; the rest join hands and move round them in time with the music.

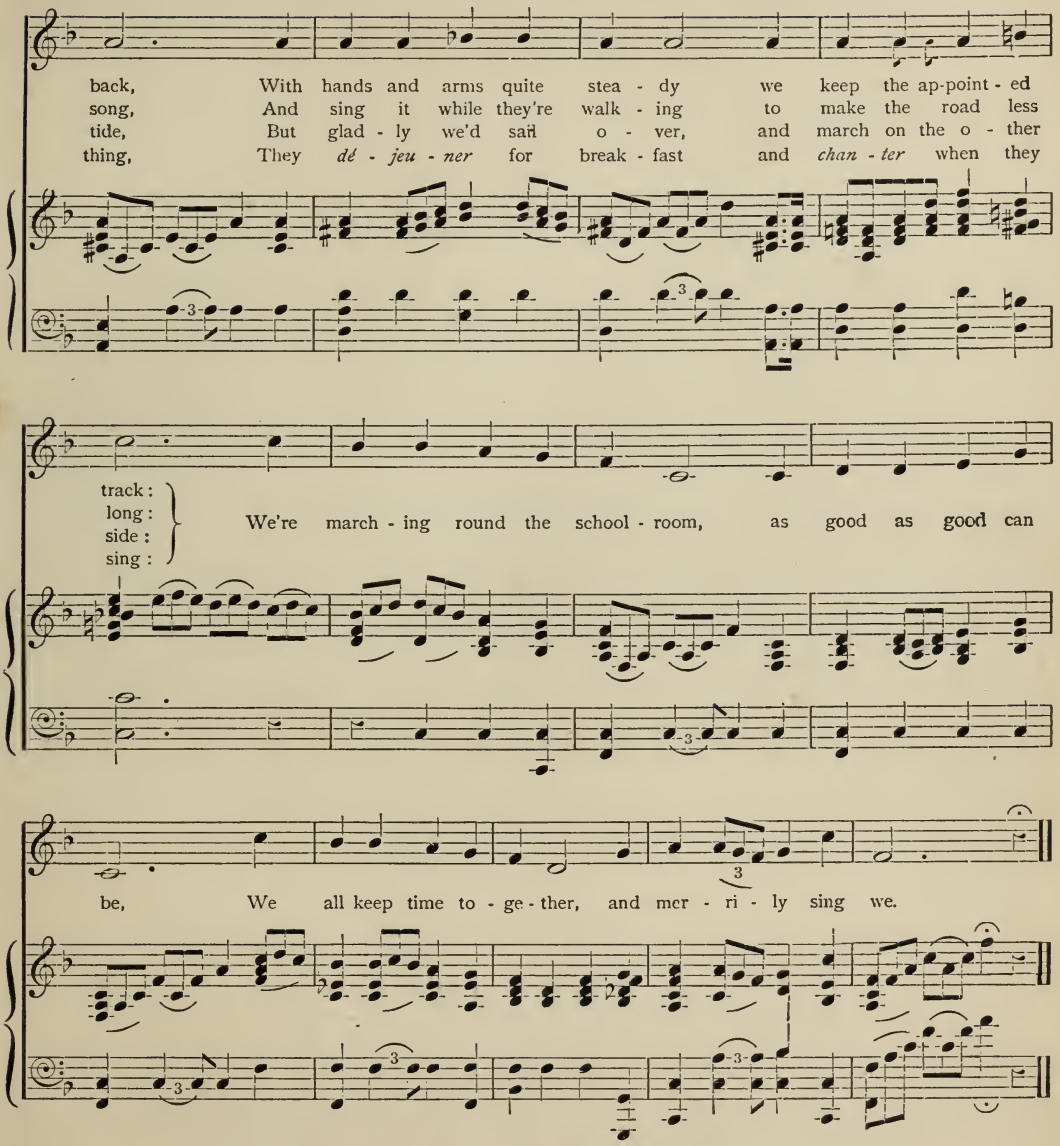
Or each Song may be taken as a pivot round which much of the work of the term revolves. Take "Autumn" as an example: the corn and fruit of the song connect easily with botanical object lessons, and serve as objects for modelling, drawing, sewing, &c., the spider and the swallow lead on to natural history lessons, the brilliant leaves and fruits to lessons involving colour, and all these to various observation-lessons and stories. In this way the term's work gains a delightful unity, and the act of singing even so simple a song as this serves to bring before the child's mind a large part of the varied work naturally grouped around it during many weeks. Such a "term-song" might be sung perhaps once a week. At the end of the year it would be well to sing the whole group.

Oh, how the Wind is Blowing!

Solo. Allegretto (♩. =80).
mf
1. See how the trees are sway - ing, sway - ing,
2. See how the wind - mill's turn - ing, turn - ing,
3. See how the clouds are fly - ing, fly - ing,
4. See how the ships are sail - ing, sail - ing,
5. Look at the clothes a - dry - ing, dry - ing,
6. ff Hark! how the chil-dren are shout - ing, shout - ing,
mf
Chorus.
1. See how the trees are sway - ing, See how the trees are sway - ing, sway - ing,
2. See how the wind - mill's turn - ing, See how the wind - mill's turn - ing, turn - ing,
3. See how the clouds are fly - ing, See how the clouds are fly - ing, fly - ing,
4. See how the ships are sail - ing, See how the ships are sail - ing, sail - ing,
5. Look at the clothes a - - dry - ing, Look at the clothes a - dry - ing, dry - ing,
6. Hark! how the chil-dren are shout - ing, Hark! how the chil-dren are shout - ing, shout - ing,
Solo.
1. See how the trees are sway - ing! Each tree bends his head to his bro - ther, And they
2. See how the wind - mill's turn - ing! The sails make a great swish-ing sound,..... But you
3. See how the clouds are fly - ing! A - cross the blue sky they are ra - cing,..... And
4. See how the ships are sail - ing! f The sail - ors are shout-ing and bawl - ing,..... And
5. Look at the clothes a - dry - ing! The poor creak-ing rope keeps com-plain - ing Of their
6. Hark! how the chil-dren are shout - ing— Their pin - a - fores all of a flut - ter, And their

Chorus.
1. joy - ful - ly sing to each o - ther.
2. can't see what makes them go round.....
3. roll - ing and tum-bling and cha - sing.
4. climb - ing and pull - ing and haul - ing.
5. flap - ping and flut-t'ring and strain - ing.
6. caps blow-ing in - to the gut - ter.
And this is the song that is go - - ing—
f
"Oh how the wind is blow - ing, blow - ing, Oh how the wind is blow - ing!"
f

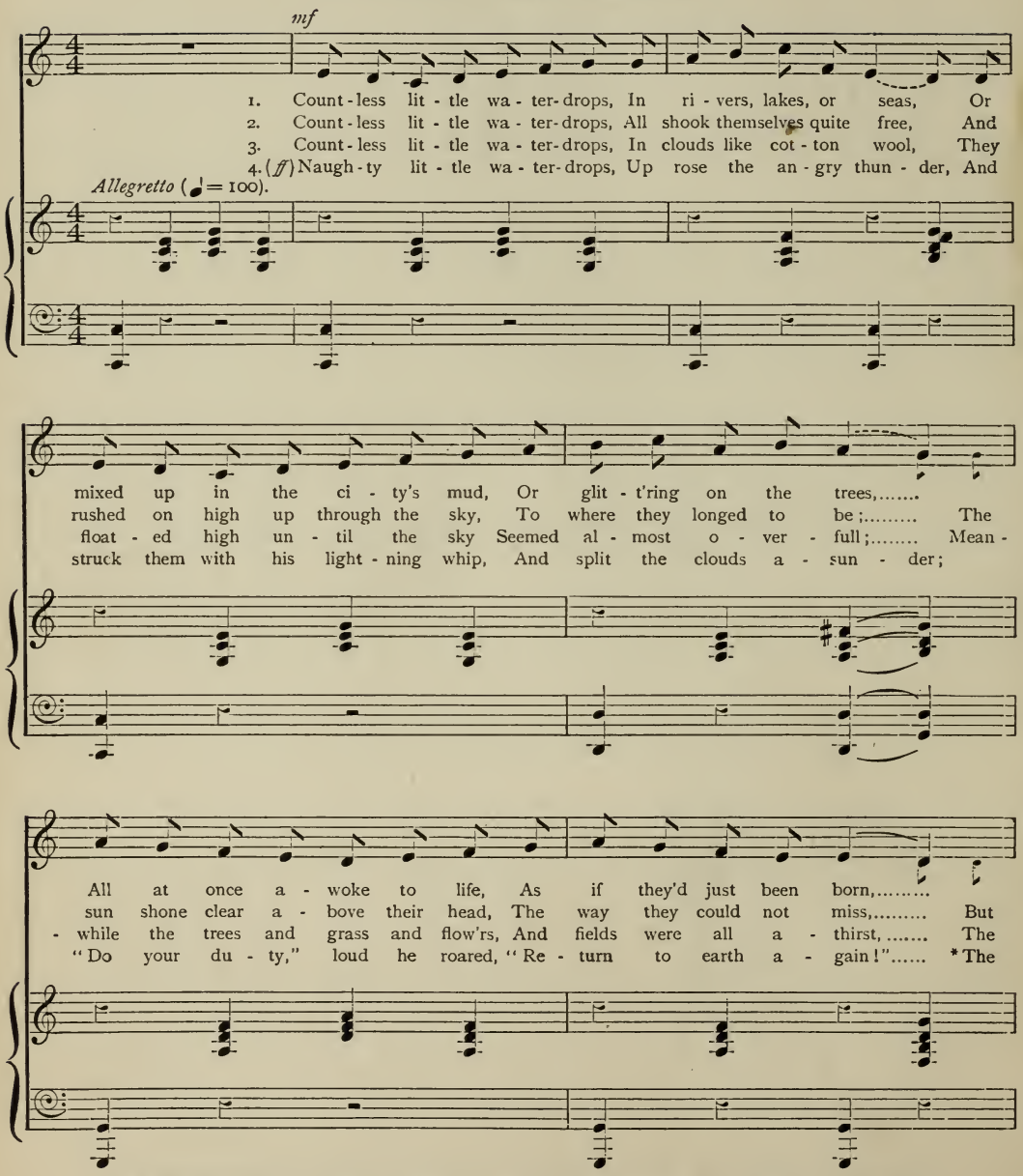
IN v. 1 *the children, standing in two long files like an avenue of trees, sway their uplifted hands, as branches, above their heads, the wind blowing their bodies now this way, now that; "each tree bends to his brother," then away, as the wind-gusts catch it—two movements in each bar will be best. In* v. 2 *the children either whirl round their right arm for four bars, then their left, and so on; or they form wheels in fours, crossing hands for the axle, as quadrilles are danced, and the whole wheel then revolves. In* v. 3 *some grouped children slowly turn, as in the redowa, for clouds—others singly fly rapidly by, as rags of cloud driving before the wind. In* v. 4 *the girls do the sailing, sweeping their skirts up with the right hand, down with the left, leaning with the body to starboard (right); then up with the left hand, down with the right, leaning on the new tack to port (left), and so on. Each tack occupies a whole bar; the ship-girls should be arranged in a long line, and move obliquely forwards with a long sliding step on the proper tack, first towards the right, next towards the left, and so on. The boys do the pulling and hauling. A breezy family wash can be made for* v. 5 *by some pocket-handkerchiefs tied along a skipping-rope:* v. 6 *should be somewhat of a romp, with waving dresses and pinafores, and some running and (ff) shouting.*

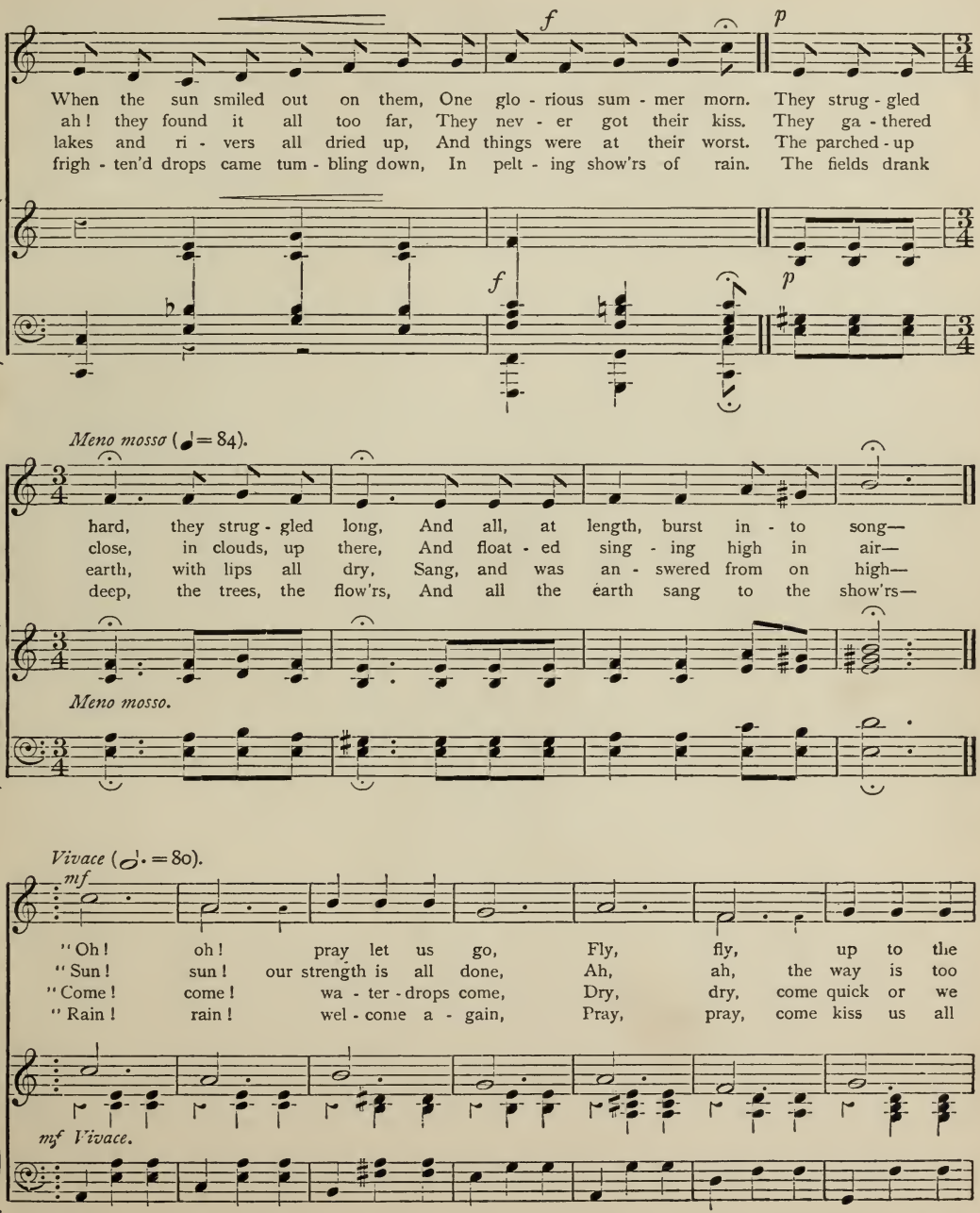
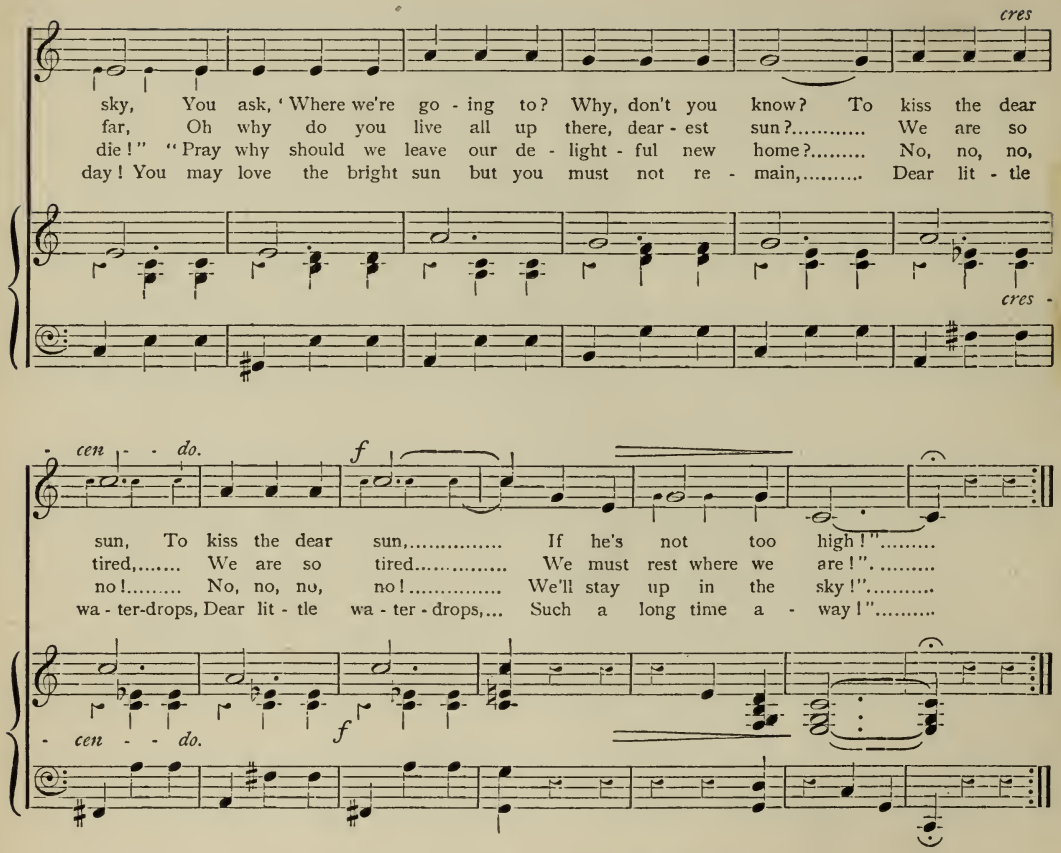
Marching Song.


Vivace (♩=76).
f
1. We're march - ing round the school - room, as good as good can
2. We'll all sing, while we're march - ing, some mer - ry lit - tle
3. We'd march all o - ver Eur - ope if 'twere not for the
4. Sup - pose we had sailed o - ver, by some most hap - py
f
be, We all keep time to - ge - ther, and mer - ri - ly sing
rhyme Which goes well with the mu - sic and helps to keep the
sea Which rolls its waves be - tween us and France and Ger - ma -
chance, Then we should now be march - ing a - cross the land of
we; We have to hold our heads up, and throw our shoul - ders
time. We would ad - vise the post - men to find some jol - ly
- ny; So we must march in Eng - land, made pris - 'ners by the
France, Where e - ven lit - tle chil - dren say French for ev - 'ry


back, With hands and arms quite stea - dy we keep the ap-point - ed
song, And sing it while they're walk - ing to make the road less
tide, But glad - ly we'd sail o - ver, and march on the o - ther
thing, They *dé - jeu - ner* for break - fast and *chan - ter* when they
track :
long :
side :
sing :
We're march - ing round the school - room, as good as good can
be, We all keep time to - ge - ther, and mer - ri - ly sing we.

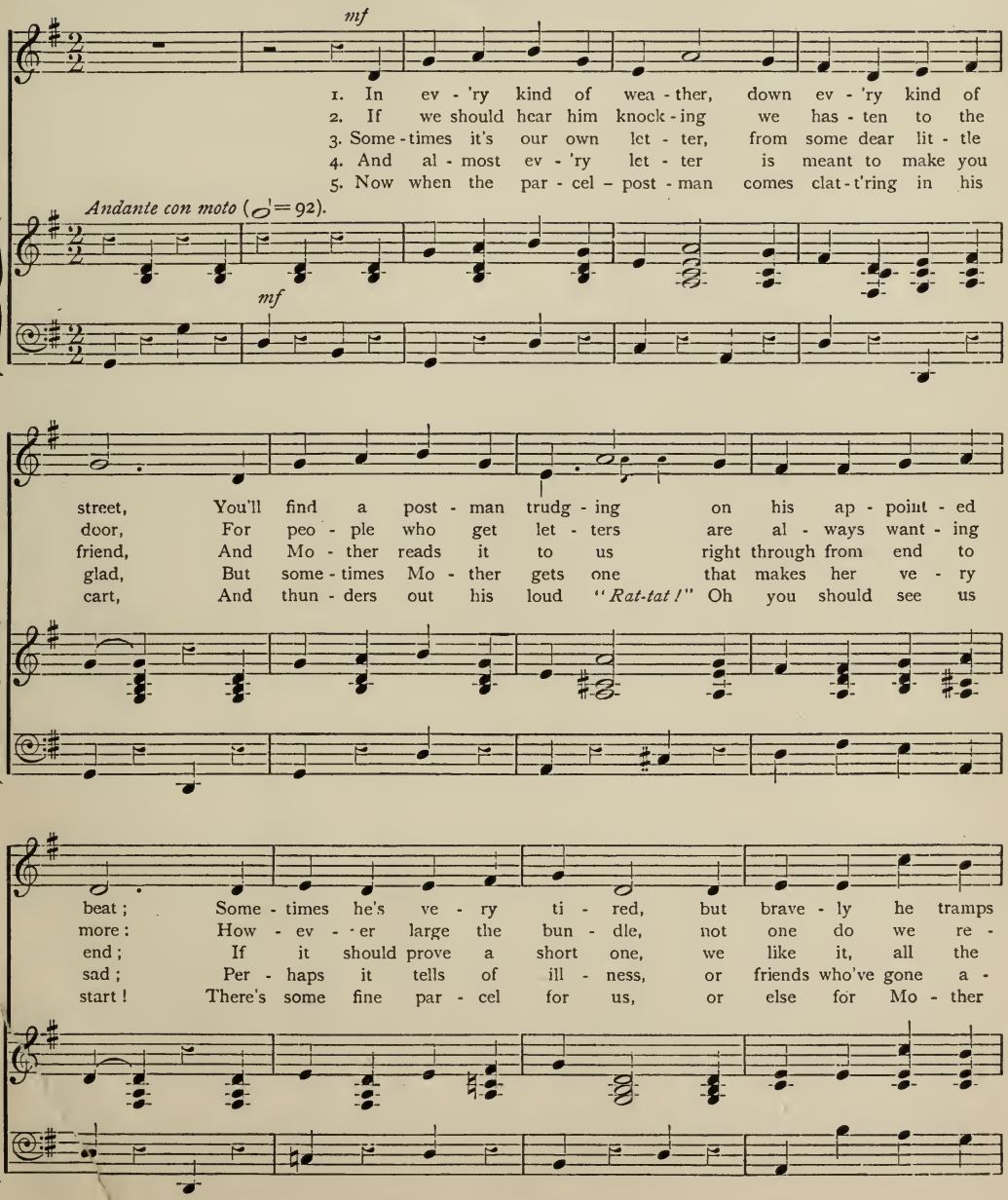
THE allusions to the Channel and to the French language will need to be explained, and may thus (it is hoped) be useful.

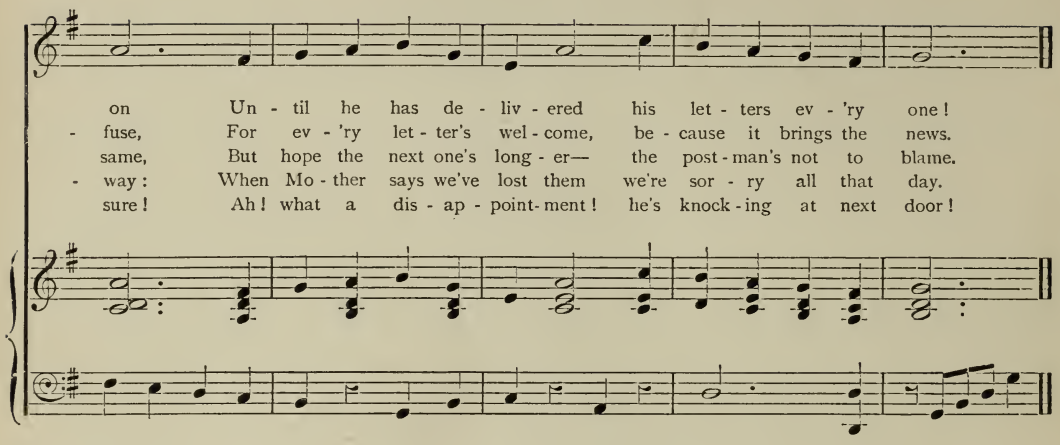
Clouds and Rain.

mf
1. Count-less lit-tle wa-ter-drops, In ri-vers, lakes, or seas, Or
2. Count-less lit-tle wa-ter-drops, All shook themselves quite free, And
3. Count-less lit-tle wa-ter-drops, In clouds like cot-ton wool, They
4. (ff) Naugh-ty lit-tle wa-ter-drops, Up rose the an-gry thun-der, And
Allegretto (♩= 100).
mixed up in the ci-ty's mud, Or glit-t'ring on the trees,.....
rushed on high up through the sky, To where they longed to be;..... The
float-ed high un-til the sky Seemed al-most o-ver-full;..... Mean-
struck them with his light-ning whip, And split the clouds a-sun-der;
All at once a-woke to life, As if they'd just been born,.....
sun shone clear a-bove their head, The way they could not miss,..... But
-while the trees and grass and flow'rs, And fields were all a-thirst, ... The
"Do your du-ty," loud he roared, "Re-turn to earth a-gain!"..... *The

* The accompaniment may be played in arpeggios (16 notes to the bar) from here to the double bar, in the 4th verse.

When the sun smiled out on them, One glo - rious sum - mer morn. They strug - gled
ah! they found it all too far, They nev - er got their kiss. They ga - thered
lakes and ri - vers all dried up, And things were at their worst. The parched - up
frigh - ten'd drops came tum - bling down, In pelt - ing show'rs of rain. The fields drank
f
p
Meno mosso (♩= 84).
hard, they strug - gled long, And all, at length, burst in - to song—
close, in clouds, up there, And float - ed sing - ing high in air—
earth, with lips all dry, Sang, and was an - swered from on high—
deep, the trees, the flow'rs, And all the earth sang to the show'rs—
Meno mosso.
Vivace (𝅗𝅥. = 80).
mf
"Oh! oh! pray let us go, Fly, fly, up to the
"Sun! sun! our strength is all done, Ah, ah, the way is too
"Come! come! wa - ter - drops come, Dry, dry, come quick or we
"Rain! rain! wel - come a - gain, Pray, pray, come kiss us all
mf Vivace.

cres
sky, You ask, 'Where we're go - ing to? Why, don't you know? To kiss the dear
far, Oh why do you live all up there, dear - est sun?..... We are so
die!" "Pray why should we leave our de - light - ful new home?..... No, no, no,
day! You may love the bright sun but you must not re - main,..... Dear lit - tle
cres -
- cen - - do.
f
sun, To kiss the dear sun,..... If he's not too high!".....
tired,..... We are so tired..... We must rest where we are!".....
no!..... No, no, no, no!..... We'll stay up in the sky!".....
wa - ter-drops, Dear lit - tle wa - ter - drops,... Such a long time a - way!".....
- cen - - do.
f

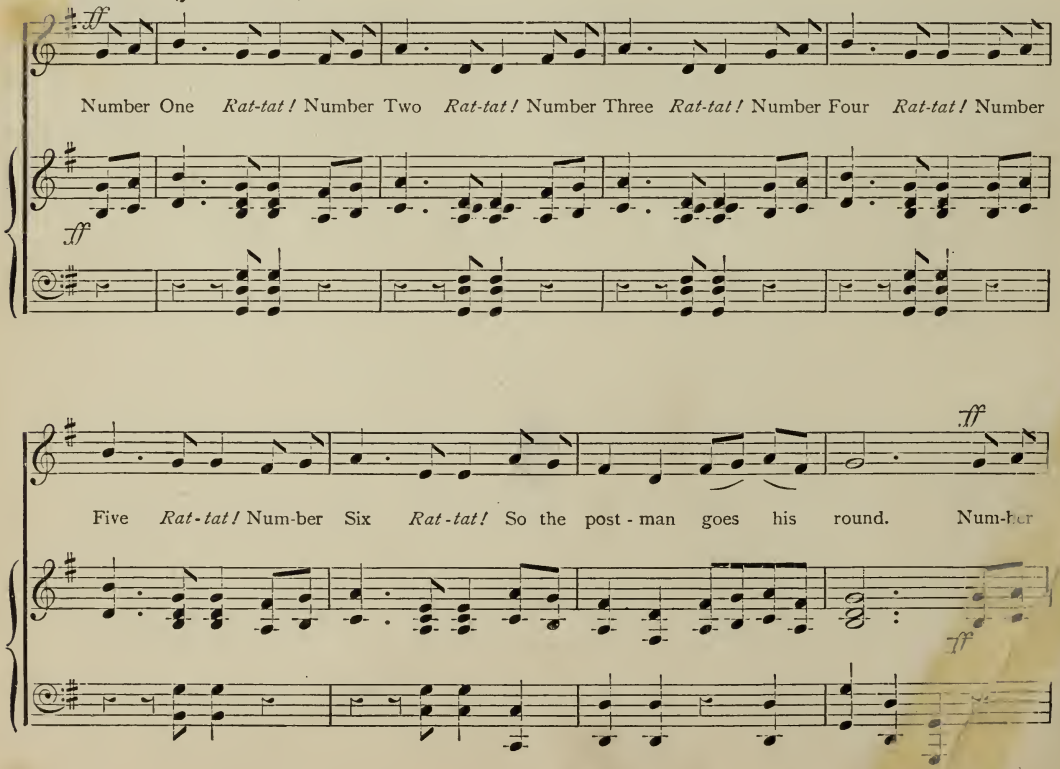
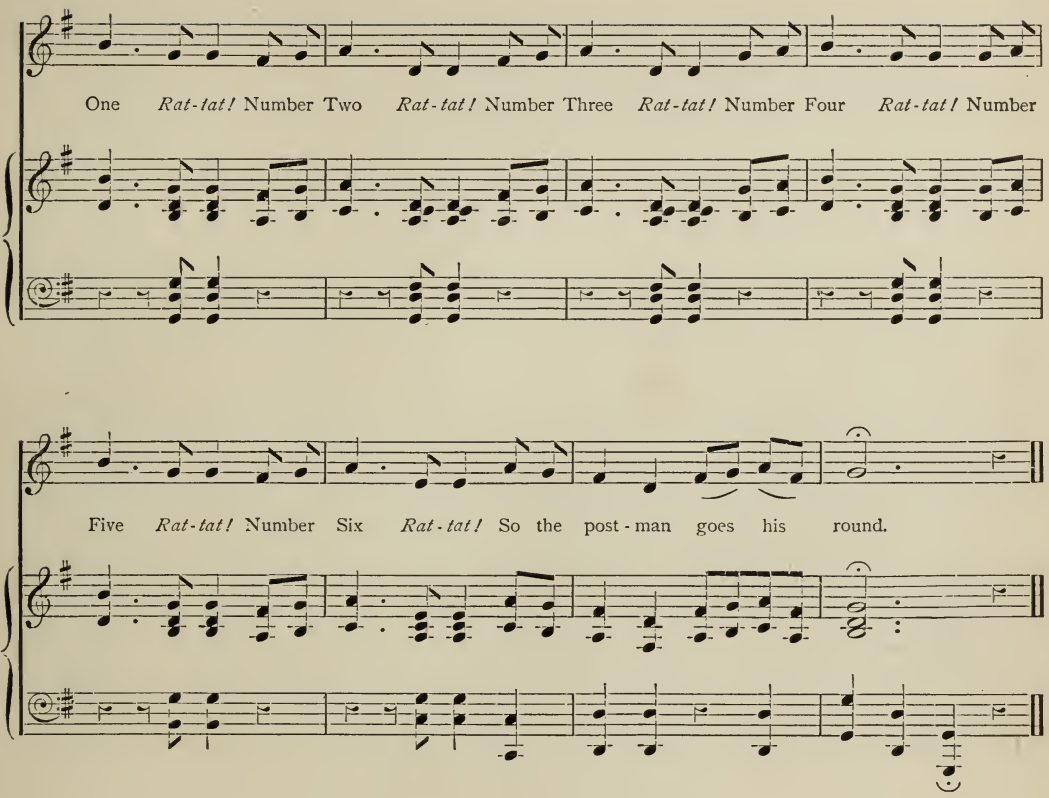
THE children form a large ring, or stand round the walls. In v. 1 *the children who are water-drops are held by the others; and begin to sway to and fro as if struggling to get free at the words "They struggled hard," &c. The water-drops sing the vivace part as a combined Solo, and all the children repeat it in Chorus, in* vv. 1 *and* 2. *In* v. 3 *the water-drops take the latter half, the others the first half; all taking the repeat in Chorus. In* v. 4 *only the water-drops join in the repeat, the others take the (combined) Solo. In* v. 2 *the water-drops are free and run about, gathering (at the change of time) into clouds, clinging together with hands round waists or necks, three or four together, and these clouds float gently round. In* v. 3 *all but the water-drops are dying of heat, they fan themselves and express their parched condition in various ways. In* v. 4, *if it is preferred, a loud-voiced boy may sing the music of the "angry thunder." The cloud splits up as the words are said, and the separate drops fly wildly in the shower, till at "Rain, rain" each drop falls into the lovingly outspread arms of his original companion who was holding him in* v. 1.

The Postman.


mf
1. In ev - 'ry kind of wea - ther, down ev - 'ry kind of
2. If we should hear him knock - ing we has - ten to the
3. Some - times it's our own let - ter, from some dear lit - tle
4. And al - most ev - 'ry let - ter is meant to make you
5. Now when the par - cel – post - man comes clat - t'ring in his
Andante con moto (♩= 92).
mf
street, You'll find a post - man trudg - ing on his ap - point - ed
door, For peo - ple who get let - ters are al - ways want - ing
friend, And Mo - ther reads it to us right through from end to
glad, But some - times Mo - ther gets one that makes her ve - ry
cart, And thun - ders out his loud "Rat-tat!" Oh you should see us
beat; Some - times he's ve - ry ti - red, but brave - ly he tramps
more: How - ev - - er large the bun - dle, not one do we re -
end; If it should prove a short one, we like it, all the
sad; Per - haps it tells of ill - ness, or friends who've gone a -
start! There's some fine par - cel for us, or else for Mo - ther


on Un - til he has de - liv - ered his let - ters ev - 'ry one!
- fuse, For ev - 'ry let - ter's wel - come, be - cause it brings the news.
same, But hope the next one's long - er— the post - man's not to blame.
- way: When Mo - ther says we've lost them we're sor - ry all that day.
sure! Ah! what a dis - ap - point - ment! he's knock - ing at next door!

REFRAIN (*for all verses*).

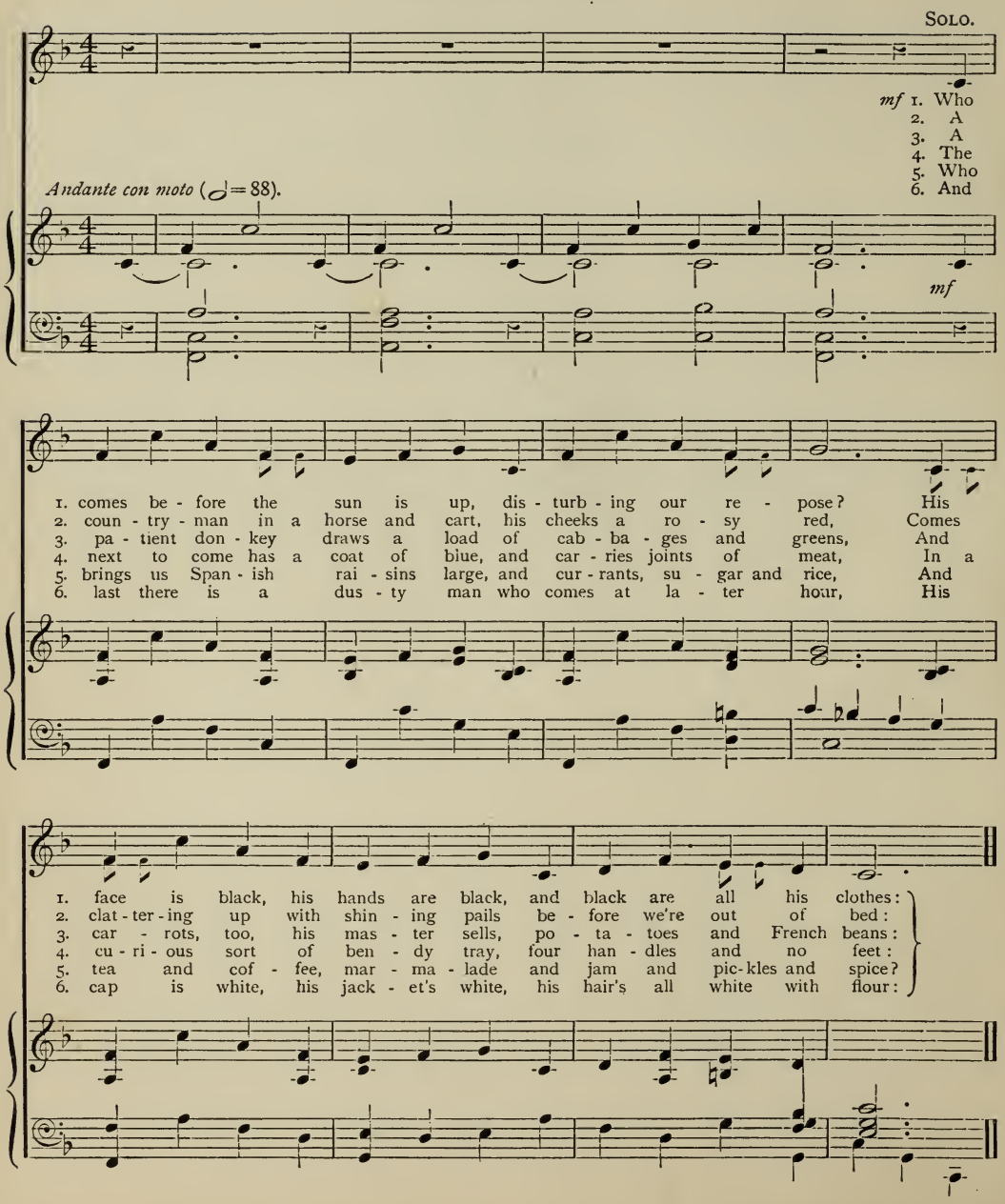
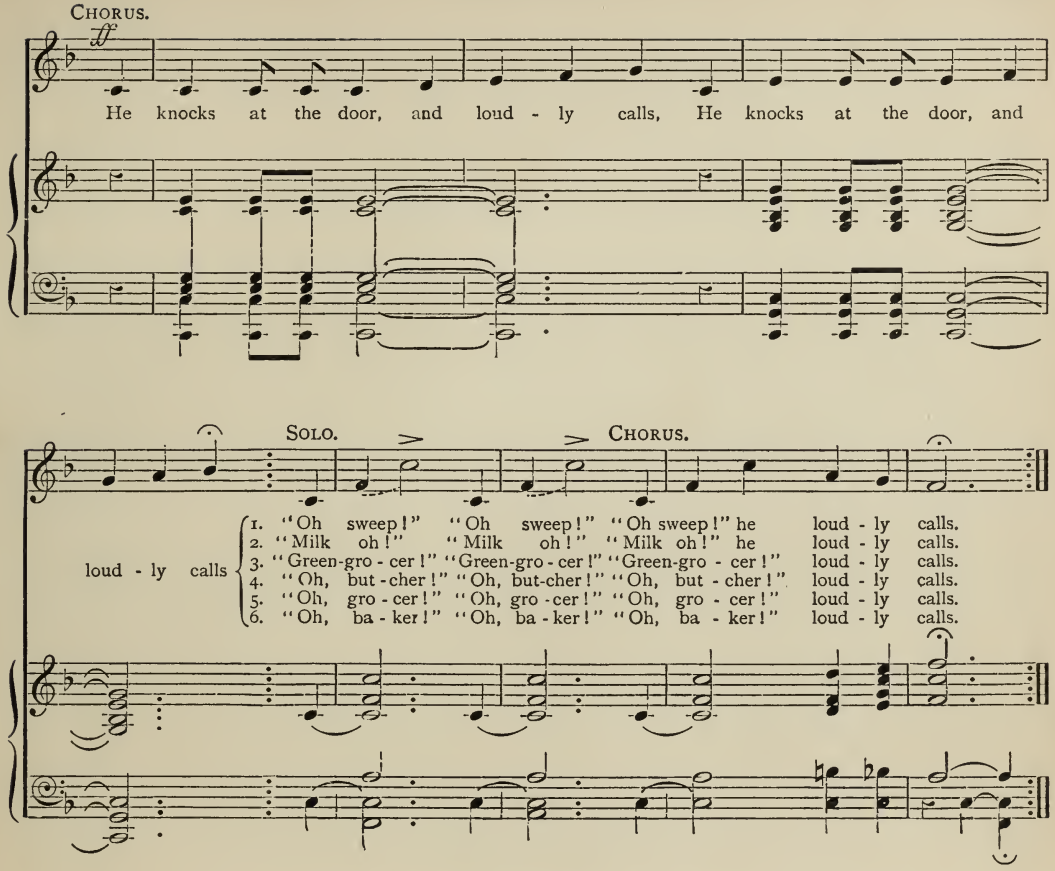

ff
Number One *Rat-tat!* Number Two *Rat-tat!* Number Three *Rat-tat!* Number Four *Rat-tat!* Number
ff
ff
Five *Rat-tat!* Num-ber Six *Rat-tat!* So the post - man goes his round. Num-ber
ff

One *Rat-tat!* Number Two *Rat-tat!* Number Three *Rat-tat!* Number Four *Rat-tat!* Number
Five *Rat-tat!* Number Six *Rat-tat!* So the post-man goes his round.

THE postman should carry a bag across his shoulder: he might be changed at every verse, if that is thought better. He begins to deliver imaginary letters at the refrain "Number one," &c. In the other part of the song he has been walking briskly round his beat. At each Rat-tat the children clap hands twice, or stamp twice, in imitation of the postman's knock. The parcel-postman's Rat-tat is also thus indicated.

On festal occasions this song might be made the means of conveying little presents to the children, as pictures, &c.; and letters of only a word or two in length, posted from one child to another, would be sure to be welcome on every occasion, and could be prepared without trouble, possibly as part of a paper-folding lesson, &c. The parcel-post might be used, also, to convey packets of flowers, fruit, or sweets.

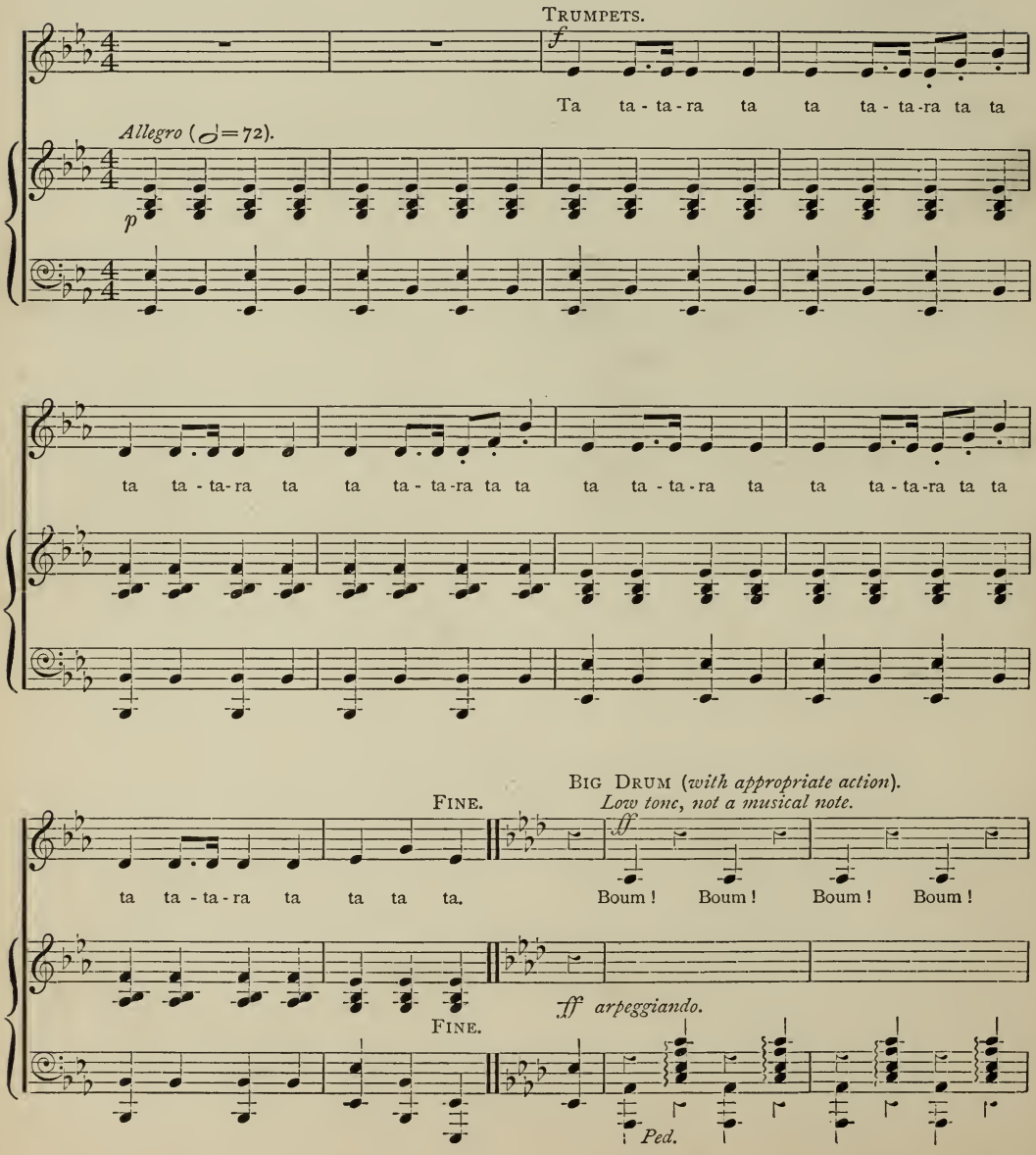
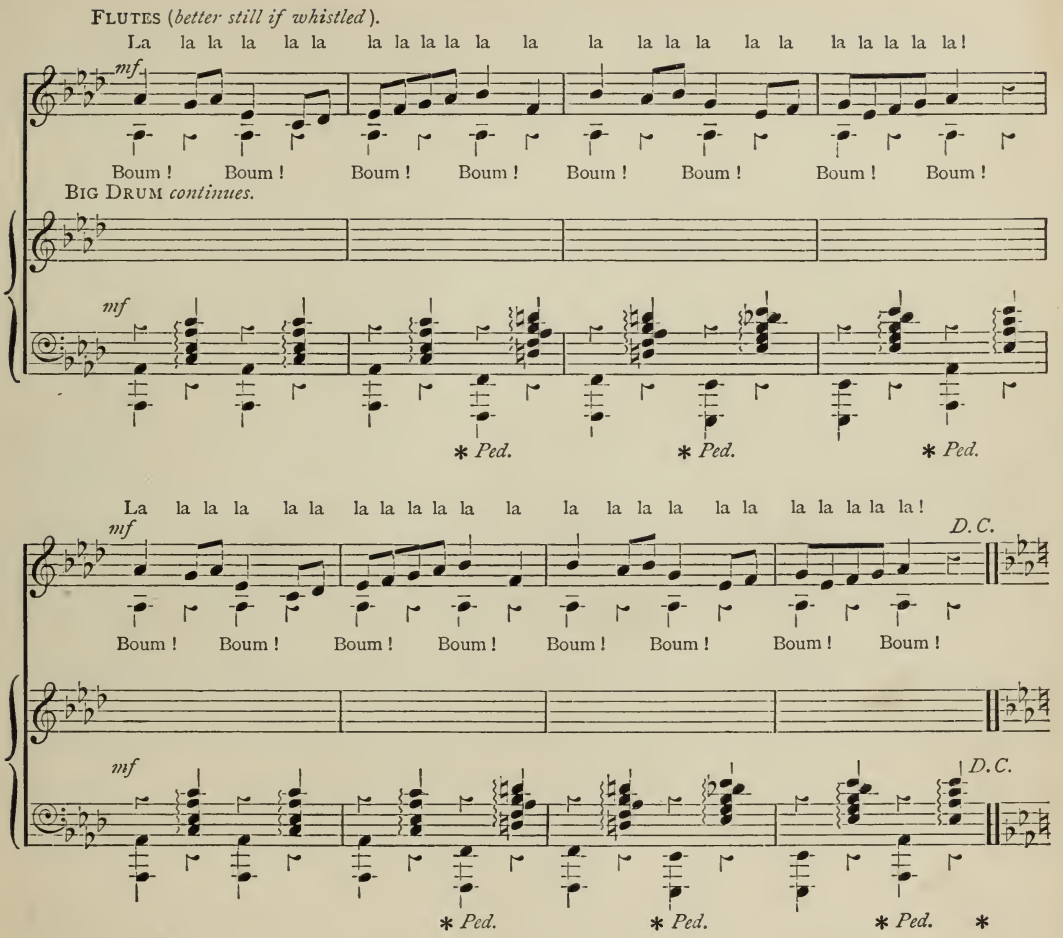
(*The refrain is part of an old song for children, not the author's.*)

Tradesmen.


Solo.
mf 1. Who
2. A
3. A
4. The
5. Who
6. And
Andante con moto (♩= 88).
mf
1. comes be - fore the sun is up, dis - turb - ing our re - pose? His
2. coun - try - man in a horse and cart, his cheeks a ro - sy red, Comes
3. pa - tient don - key draws a load of cab - ba - ges and greens, And
4. next to come has a coat of blue, and car - ries joints of meat, In a
5. brings us Span - ish rai - sins large, and cur - rants, su - gar and rice, And
6. last there is a dus - ty man who comes at la - ter hour, His
1. face is black, his hands are black, and black are all his clothes:
2. clat - ter - ing up with shin - ing pails be - fore we're out of bed:
3. car - rots, too, his mas - ter sells, po - ta - toes and French beans:
4. cu - ri - ous sort of ben - dy tray, four han - dles and no feet:
5. tea and cof - fee, mar - ma - lade and jam and pic - kles and spice?
6. cap is white, his jack - et's white, his hair's all white with flour:

CHORUS.
ff
He knocks at the door, and loud - ly calls, He knocks at the door, and
SOLO.
CHORUS.
loud - ly calls
1. "Oh sweep!" "Oh sweep!" "Oh sweep!" he loud - ly calls.
2. "Milk oh!" "Milk oh!" "Milk oh!" he loud - ly calls.
3. "Green-gro - cer!" "Green-gro - cer!" "Green-gro - cer!" loud - ly calls.
4. "Oh, but-cher!" "Oh, but-cher!" "Oh, but - cher!" loud - ly calls.
5. "Oh, gro - cer!" "Oh, gro - cer!" "Oh, gro - cer!" loud - ly calls.
6. "Oh, ba - ker!" "Oh, ba - ker!" "Oh, ba - ker!" loud - ly calls.

THIS may be sung throughout in Chorus: but it is more effective when the tradesmen are impersonated. The sweep, &c., walks round in character, and gives the first two calls, "Oh sweep, oh sweep," the Chorus then resuming "Oh sweep he loudly calls." The knock of the tradesmen is imitated with four claps of the hand or four stamps of the foot. The sweep might have a crape veil and black cap, &c., and carry the hearth-brush. The milkman could borrow the cook's pail. The greengrocer might have a potato or two, and the butcher could surely find a small plank or something, to serve for a tray. The grocer has paper parcels. The baker must be in white and carry a loaf; or as he ends the song he might become popular by closing with a general distribution of biscuits for lunch, &c.

Grand Instrumental March.


Trumpets.
f
Ta ta - ta - ra ta ta ta - ta - ra ta ta
Allegro (♩=72).
p
ta ta - ta - ra ta ta ta - ta - ra ta ta ta ta - ta - ra ta ta ta ta - ta - ra ta ta
Fine.
ta ta - ta - ra ta ta ta ta.
Big Drum (with appropriate action).
Low tone, not a musical note.
ff
Boum ! Boum ! Boum ! Boum !
Fine.
ff arpeggiando.
Ped.

FLUTES (better still if whistled).
La la la la la la la la la la la la la la la la la la la la la la la la!
mf
Boum! Boum! Boum! Boum! Boum! Boum! Boum! Boum!
BIG DRUM continues.
mf
* Ped. * Ped. * Ped.
La la la la la la la la la la la la la la la la la la la la la la la la!
mf
D.C.
Boum! Boum! Boum! Boum! Boum! Boum! Boum! Boum!
mf
D.C.
* Ped. * Ped. * Ped. *

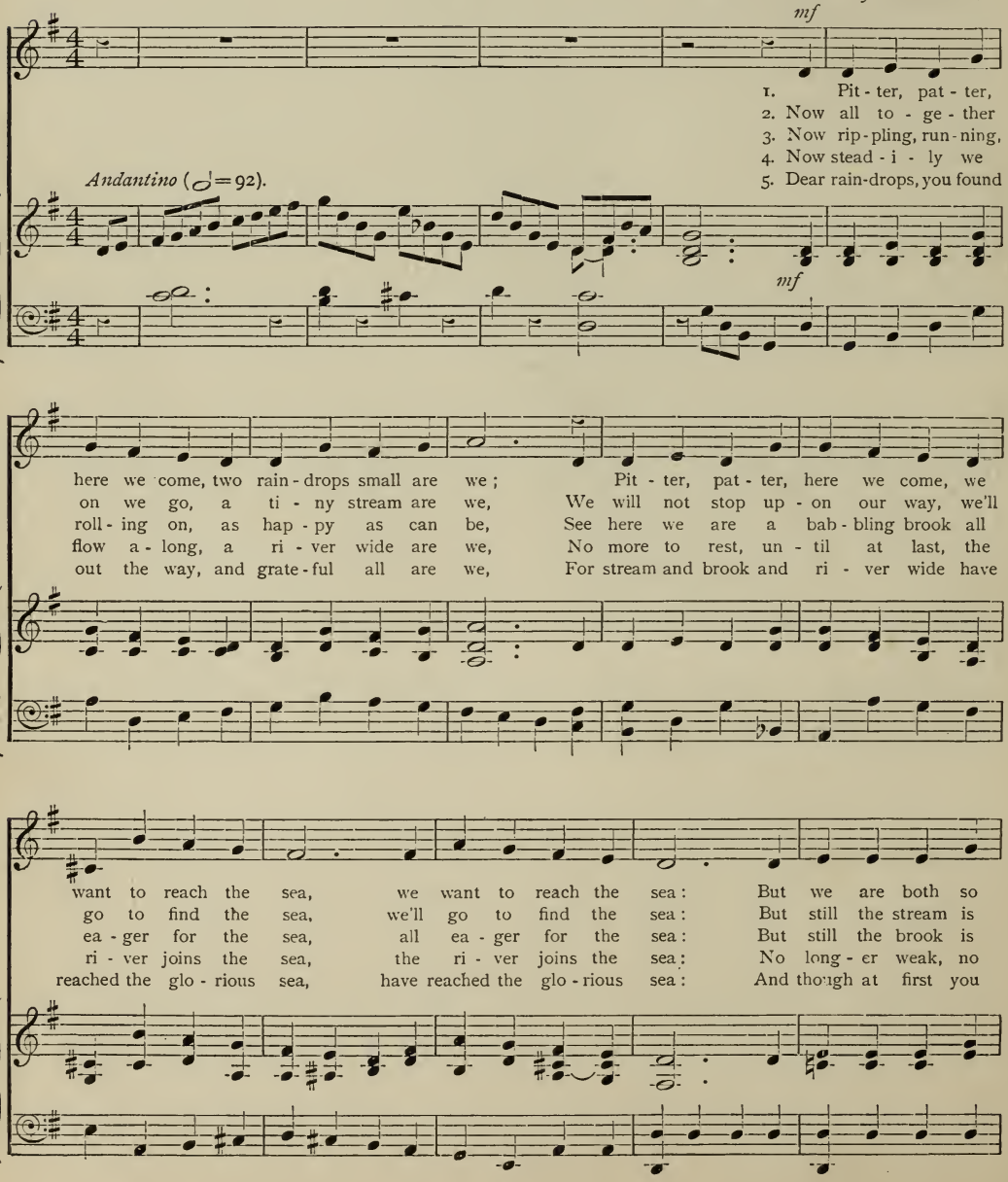
THE band marches while playing, either in front of the regiment, or by itself.

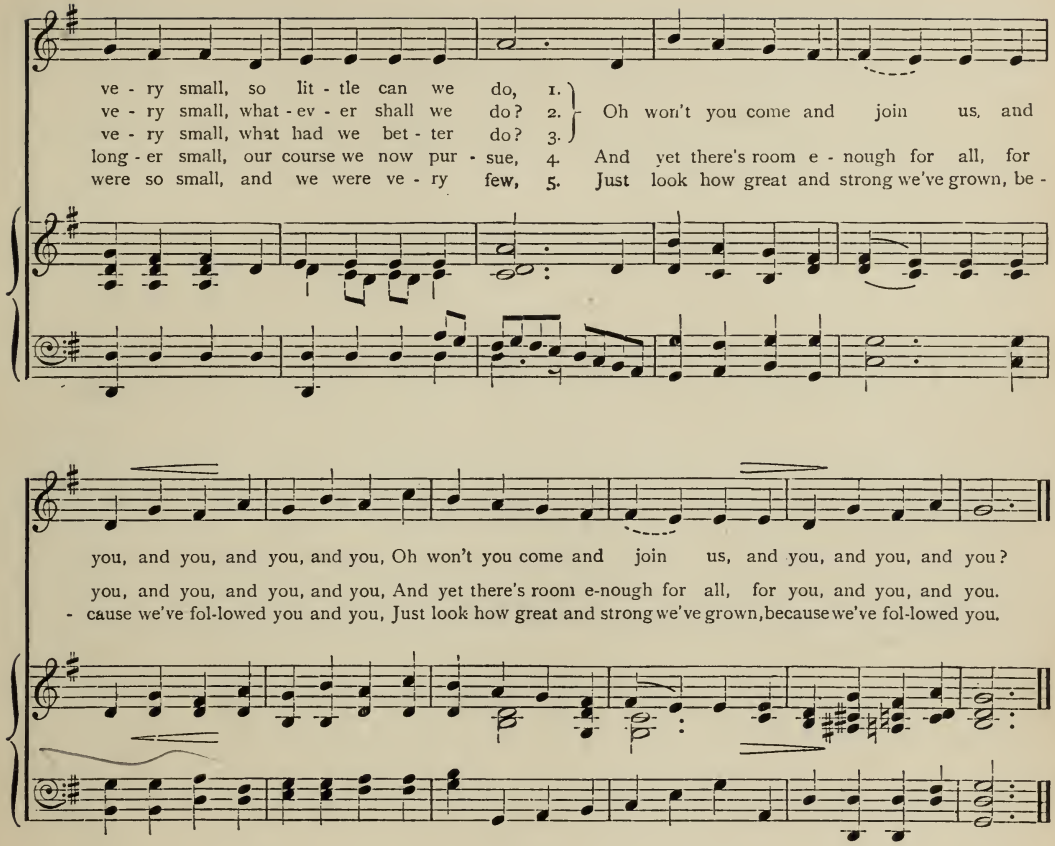
Trumpets are of two kinds: one is played with the right hand held a little in front of the mouth, three fingers playing on the keys; the other has a slide, pushed in and out with the right hand while the left hand holds the instrument a little in front of the mouth, and has no keys. It is to be hoped that the children will demand an explanation of this difference (which is fundamentally no difference at all).

Big drums are beaten with the right hand. Flutes are played to the right hand of the mouth, the left hand next the face, the right hand beyond it. There are about as many drums as flutes in this band.

The Raindrops.

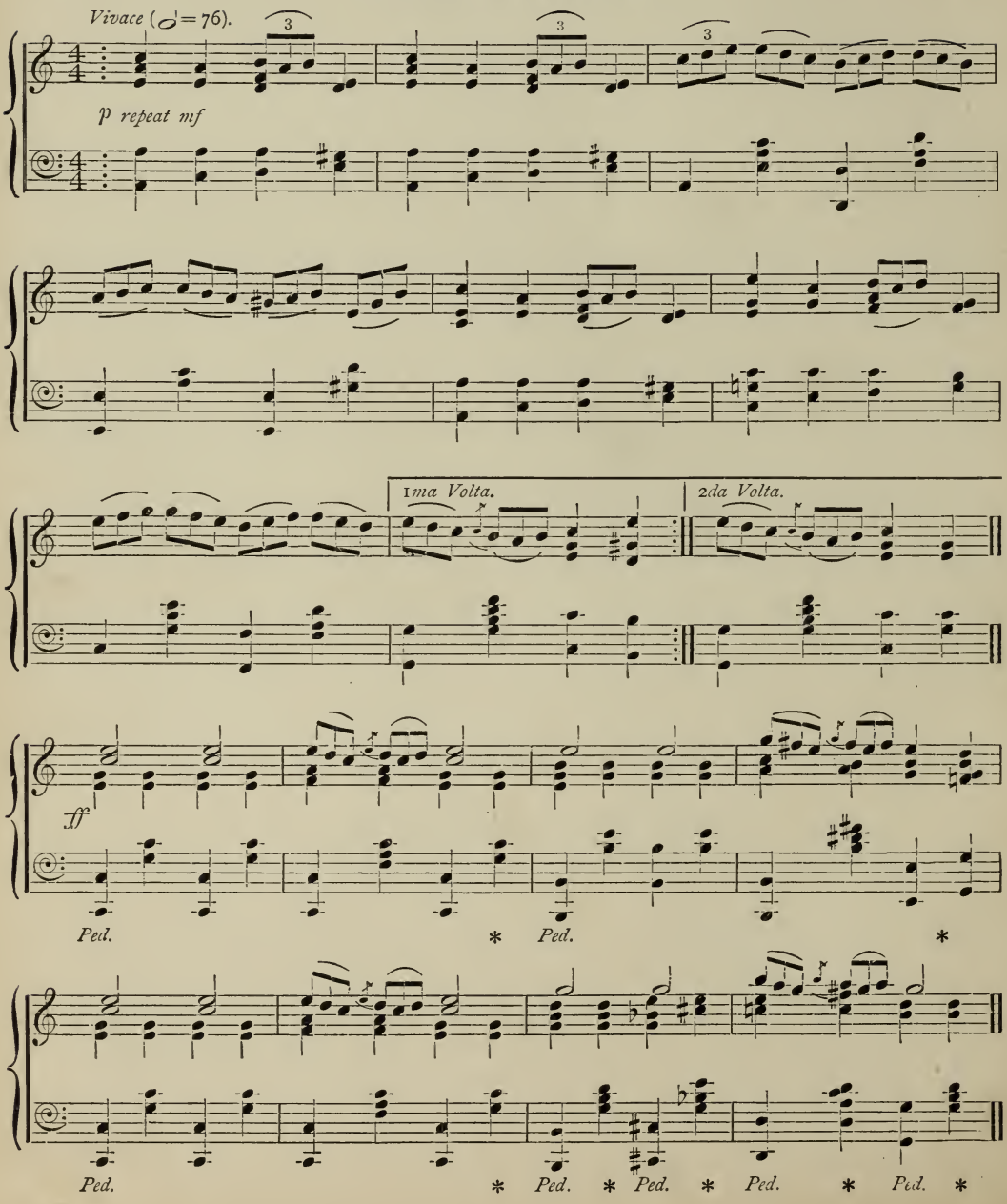
Words and Game by MISS CASE.

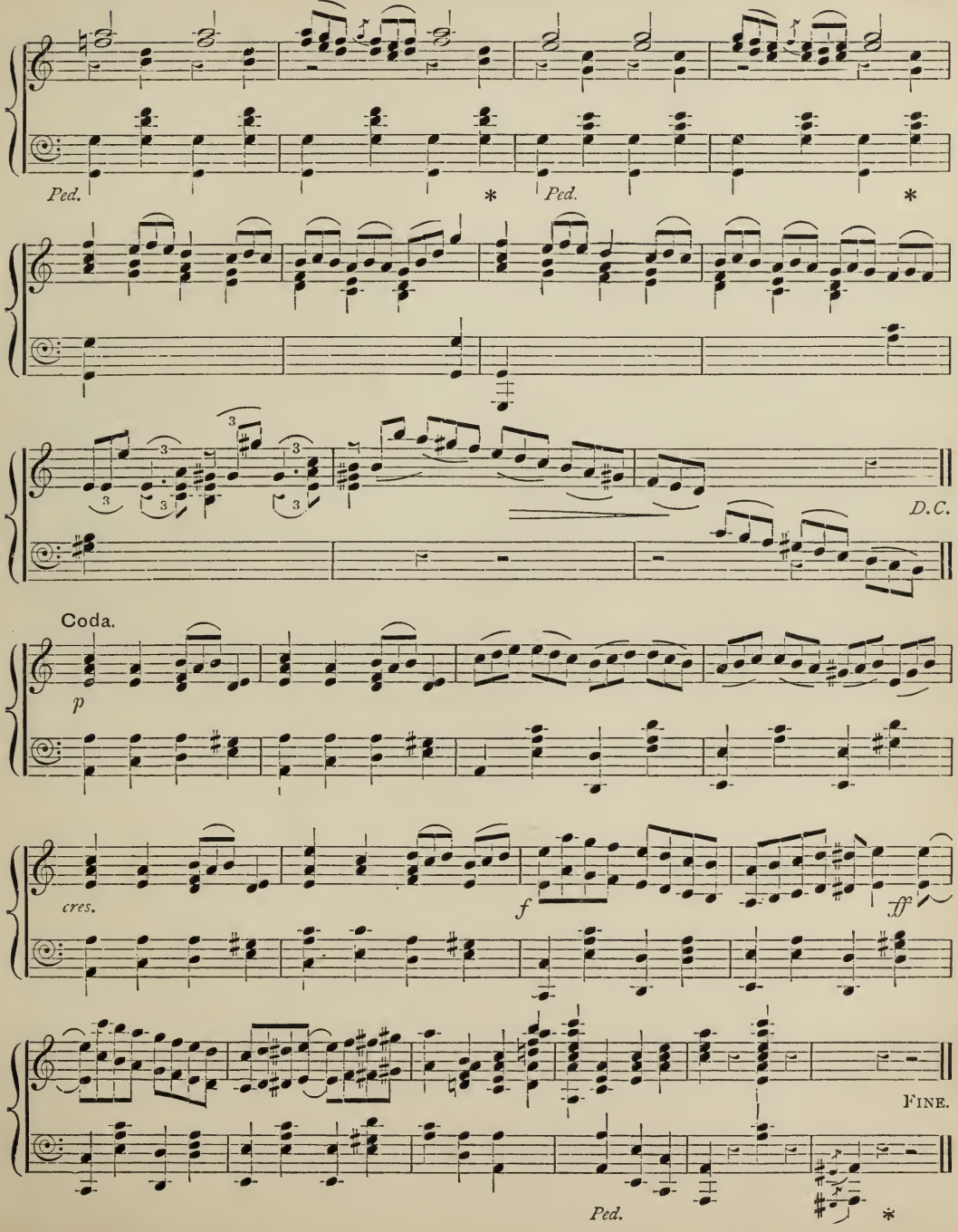

mf
1. Pit - ter, pat - ter,
2. Now all to - ge - ther
3. Now rip - pling, run - ning,
4. Now stead - i - ly we
5. Dear rain-drops, you found
Andantino (♩= 92).
mf
here we come, two rain - drops small are we ;
on we go, a ti - ny stream are we,
roll - ing on, as hap - py as can be,
flow a - long, a ri - ver wide are we,
out the way, and grate - ful all are we,
Pit - ter, pat - ter, here we come, we
We will not stop up - on our way, we'll
See here we are a bab - bling brook all
No more to rest, un - til at last, the
For stream and brook and ri - ver wide have
want to reach the sea,
go to find the sea,
ea - ger for the sea,
ri - ver joins the sea,
reached the glo - rious sea,
we want to reach the sea :
we'll go to find the sea :
all ea - ger for the sea :
the ri - ver joins the sea :
have reached the glo - rious sea :
But we are both so
But still the stream is
But still the brook is
No long - er weak, no
And though at first you

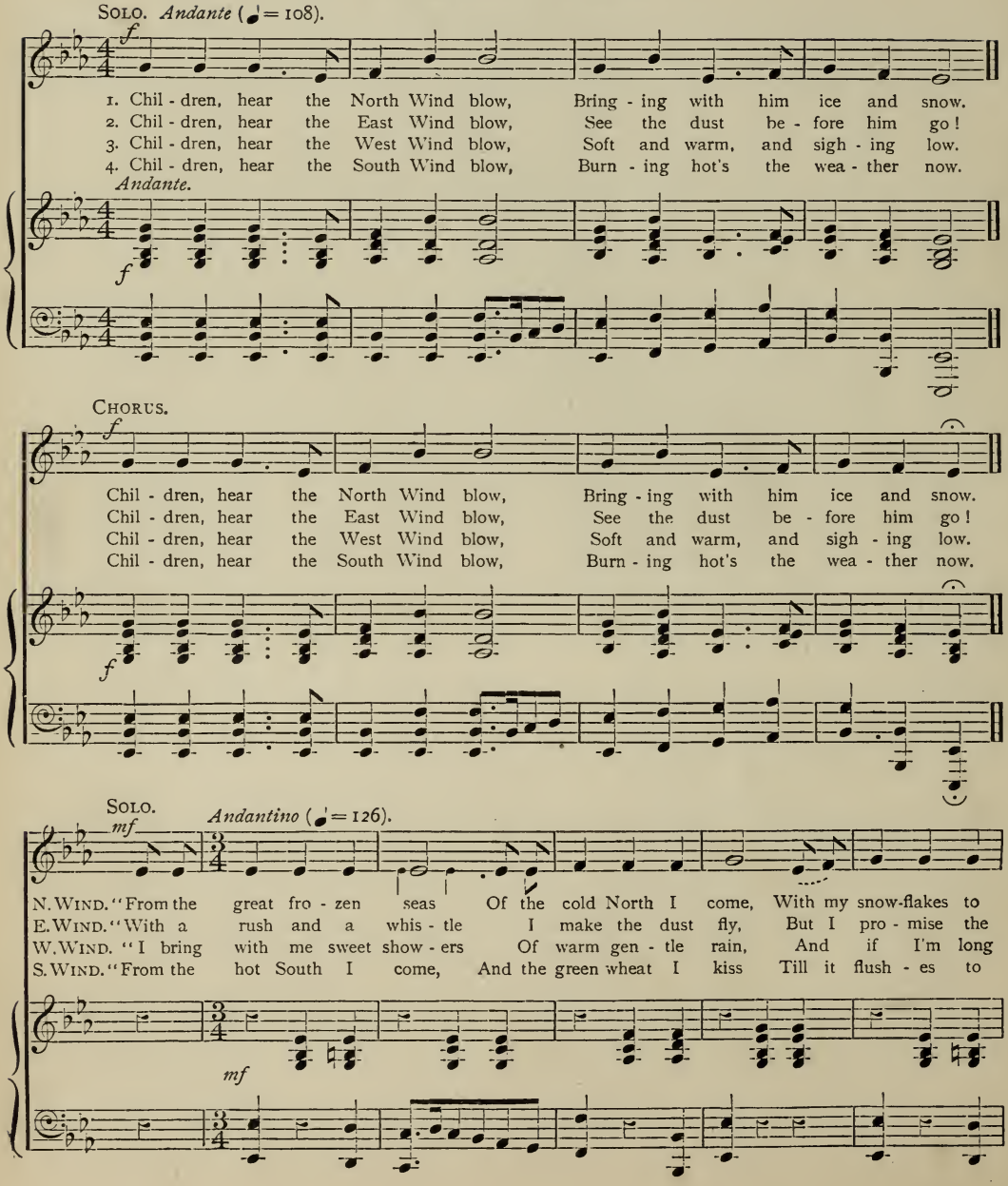

ve - ry small, so lit - tle can we do, 1.
ve - ry small, what - ev - er shall we do? 2.
ve - ry small, what had we bet - ter do? 3.
long - er small, our course we now pur - sue, 4.
were so small, and we were ve - ry few, 5.
Oh won't you come and join us, and
And yet there's room e - nough for all, for
Just look how great and strong we've grown, be -
you, and you, and you, and you, Oh won't you come and join us, and you, and you, and you?
you, and you, and you, and you, And yet there's room e-nough for all, for you, and you, and you.
- cause we've fol-lowed you and you, Just look how great and strong we've grown, because we've fol-lowed you.

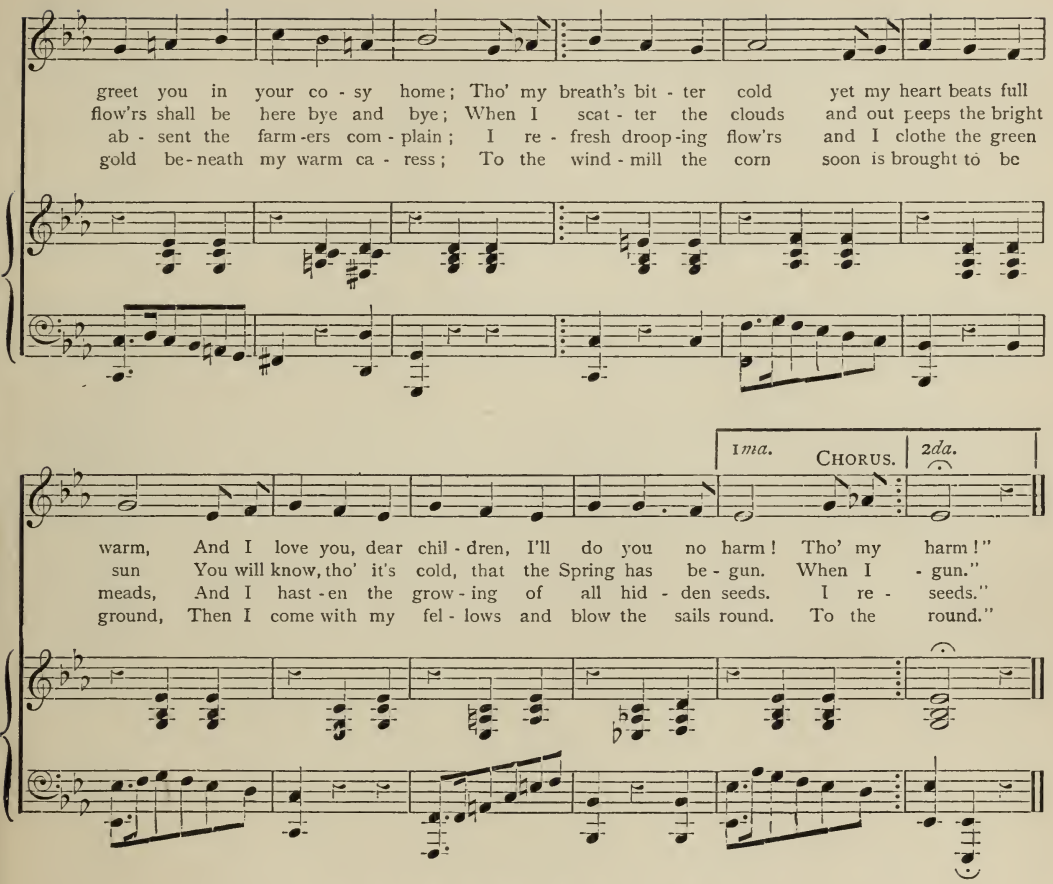
THE children stand in two long rows. Two of the smallest, being chosen for raindrops, walk between the rest, singing the first verse, and calling out a few others to join them at the words "and you, and you," &c. The children thus called fall in behind the two raindrops in couples, singing v. 2 *as they march along. Others are similarly invited in* v. 3 *and fall in behind the former couples, and so on. In* v. 3 "*now rippling, running*," &c., *the walk changes to a gentle trot. By the end of* v. 4 *all the children have joined; and they then form a ring and move round the raindrops as a centre, singing* v. 5.

Quick March.


Vivace (♩ = 76).
3
3
3
p repeat mf
1ma Volta.
2da Volta.
ff
Ped. * Ped. *
Ped. * Ped. * Ped. * Ped. * Ped. *

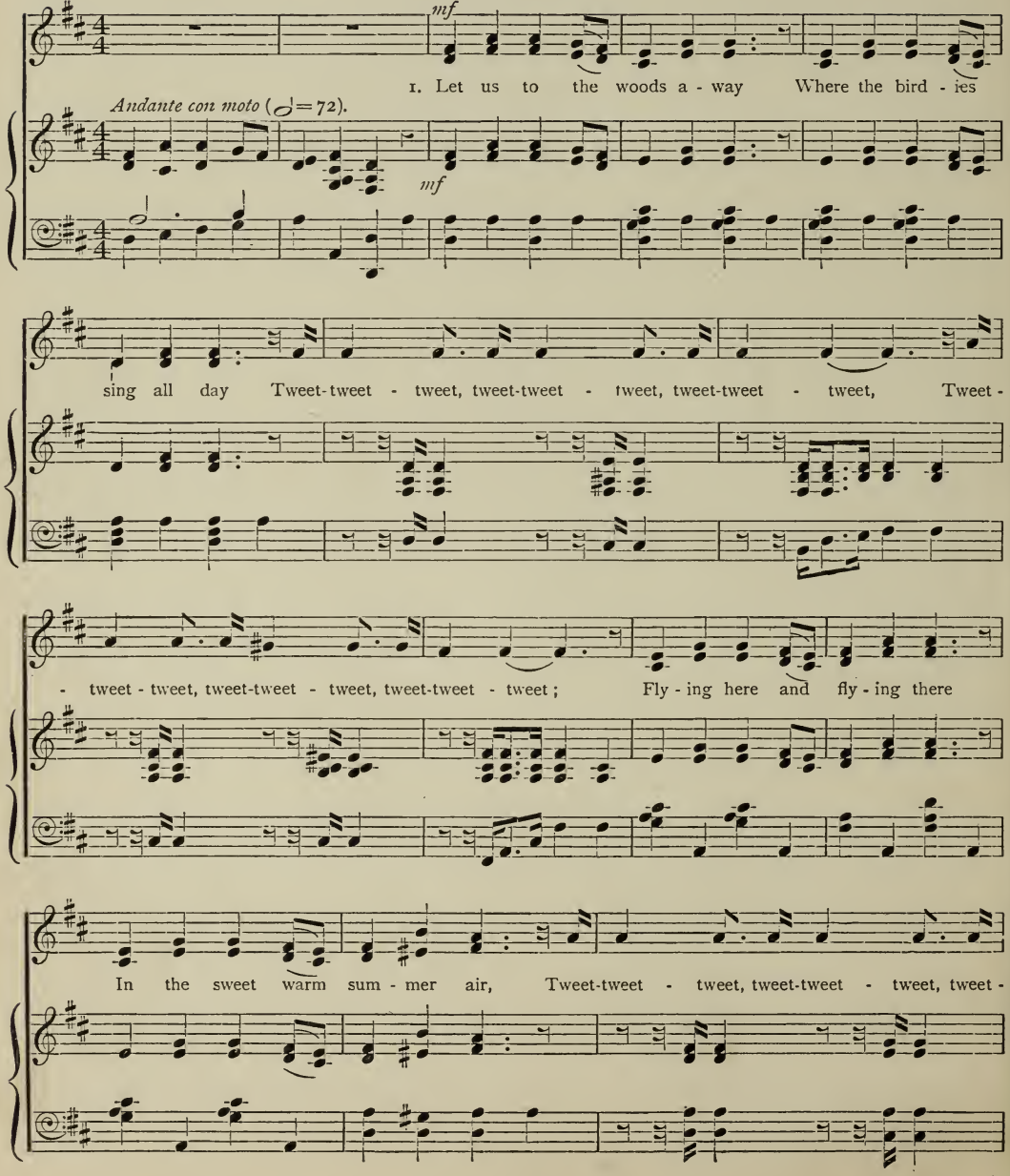

Ped.
*
Ped.
*
D.C.
Coda.
p
cres.
f
ff
FINE.
Ped.
*

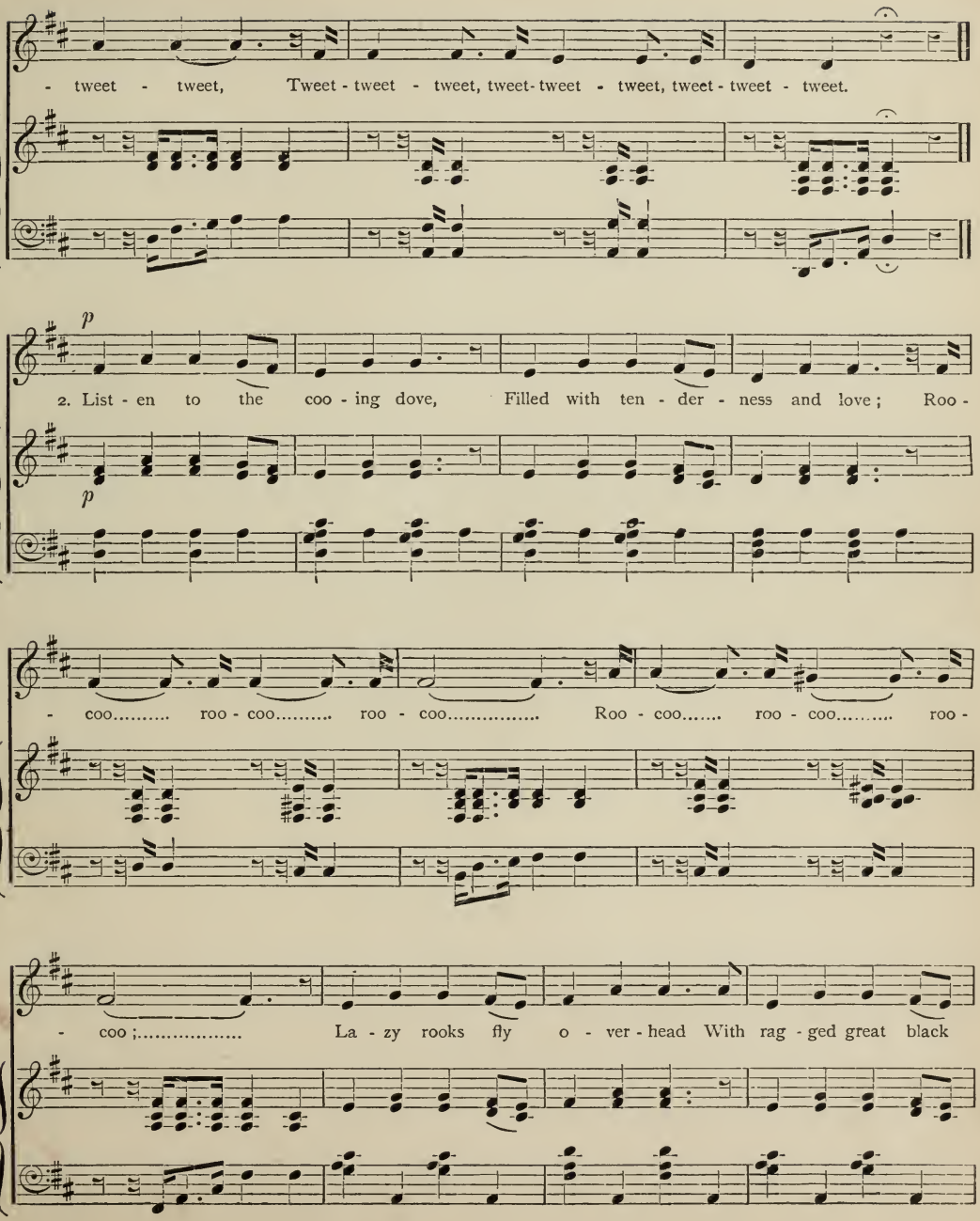
The Four Winds.

Solo. Andante (♩= 108).
f
1. Chil - dren, hear the North Wind blow, Bring - ing with him ice and snow.
2. Chil - dren, hear the East Wind blow, See the dust be - fore him go!
3. Chil - dren, hear the West Wind blow, Soft and warm, and sigh - ing low.
4. Chil - dren, hear the South Wind blow, Burn - ing hot's the wea - ther now.
Andante.
f
Chorus.
f
Chil - dren, hear the North Wind blow, Bring - ing with him ice and snow.
Chil - dren, hear the East Wind blow, See the dust be - fore him go!
Chil - dren, hear the West Wind blow, Soft and warm, and sigh - ing low.
Chil - dren, hear the South Wind blow, Burn - ing hot's the wea - ther now.
f
Solo.
mf
Andantino (♩= 126).
N. Wind. "From the great fro - zen seas Of the cold North I come, With my snow-flakes to
E. Wind. "With a rush and a whis - tle I make the dust fly, But I pro - mise the
W. Wind. "I bring with me sweet show - ers Of warm gen - tle rain, And if I'm long
S. Wind. "From the hot South I come, And the green wheat I kiss Till it flush - es to
mf

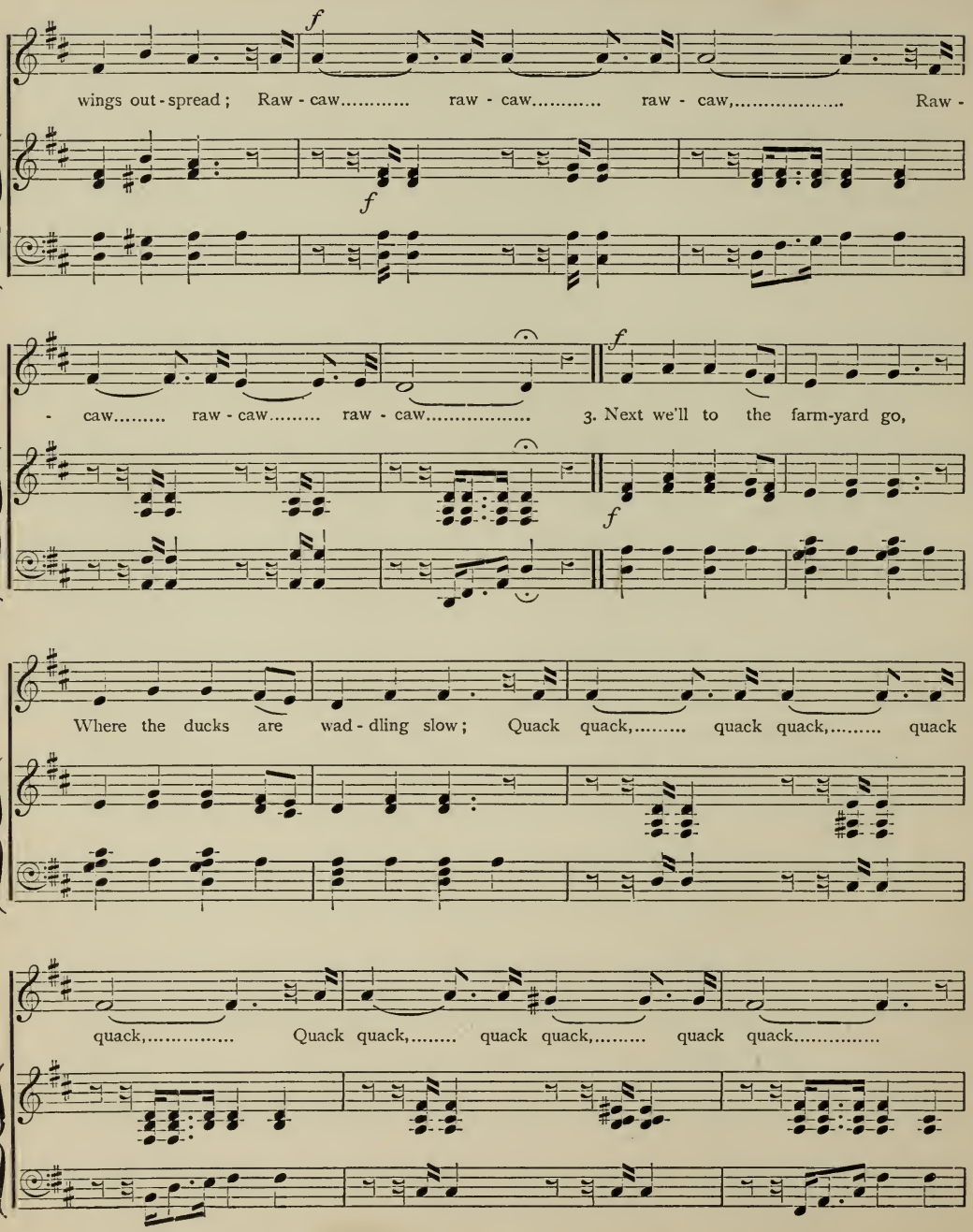
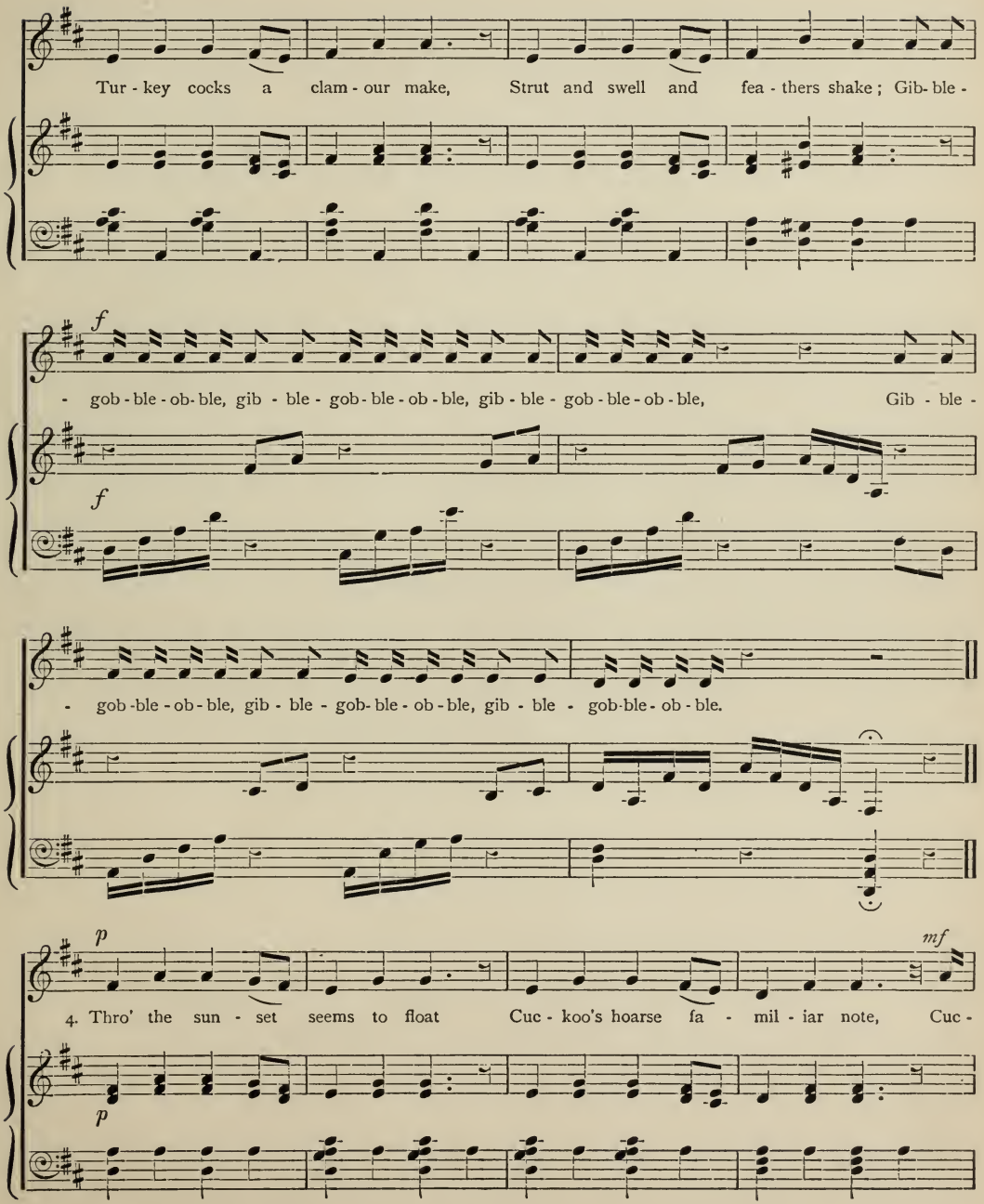

greet you in your co - sy home; Tho' my breath's bit - ter cold yet my heart beats full
flow'rs shall be here bye and bye; When I scat - ter the clouds and out peeps the bright
ab - sent the farm-ers com - plain; I re - fresh droop-ing flow'rs and I clothe the green
gold be-neath my warm ca - ress; To the wind - mill the corn soon is brought to be
1ma. CHORUS. 2da.
warm, And I love you, dear chil - dren, I'll do you no harm! Tho' my harm!"
sun You will know, tho' it's cold, that the Spring has be - gun. When I - gun."
meads, And I hast - en the grow - ing of all hid - den seeds. I re - seeds."
ground, Then I come with my fel - lows and blow the sails round. To the round."

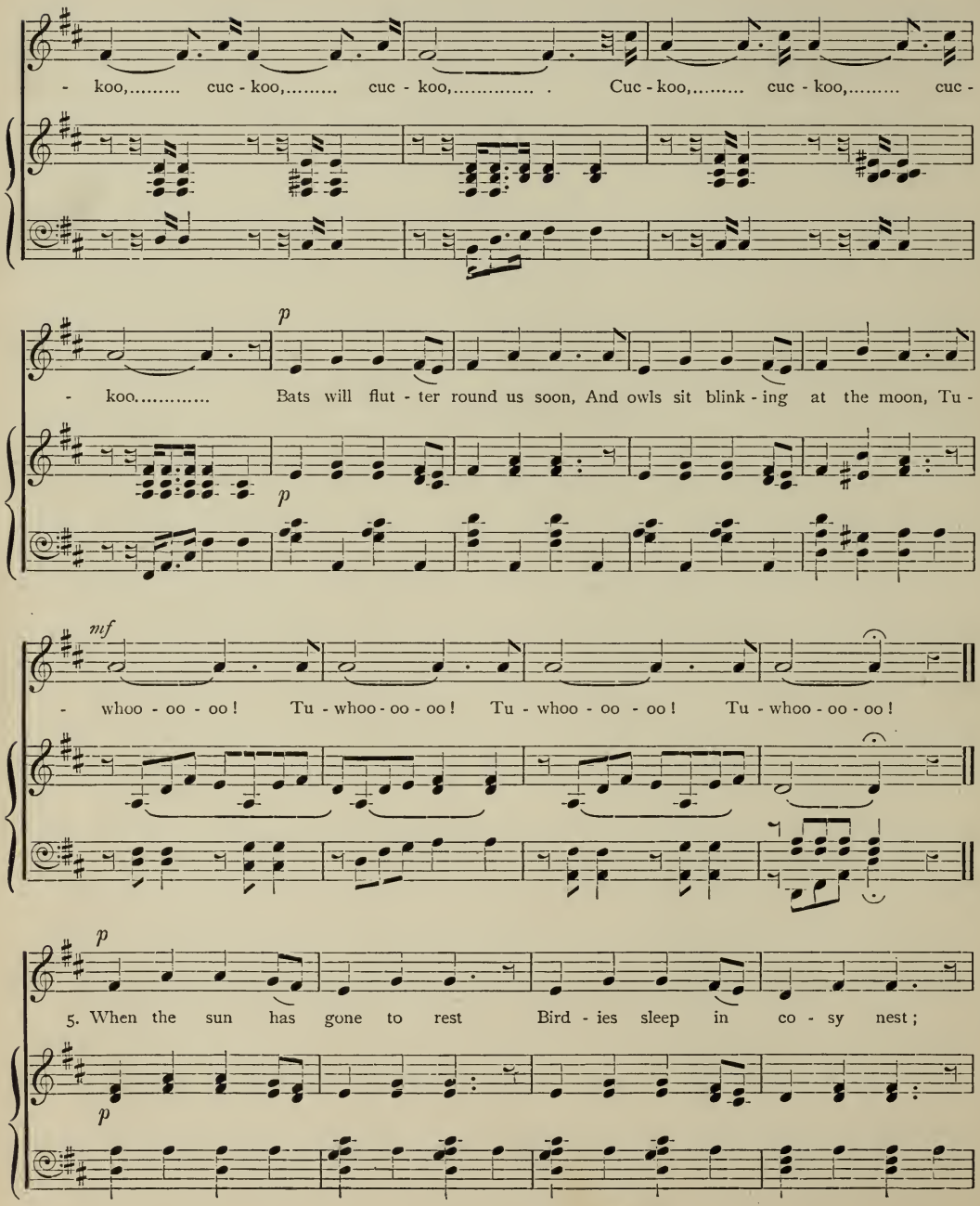
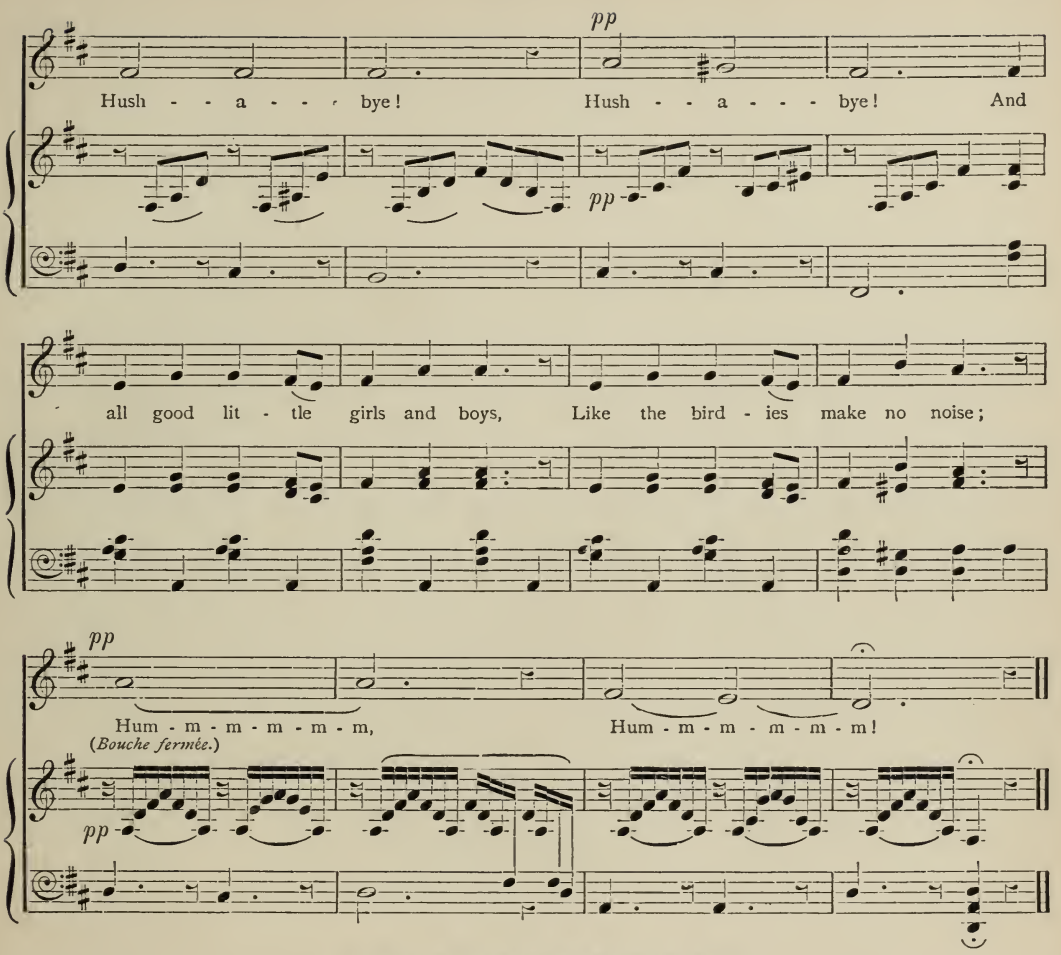
FOUR children represent the four winds. A solo voice (the same for all 4 verses), either the teacher or one of the children, sings "Children, hear," &c., and all the children repeat it; then the wind of the verse steps forward and sings his solo, and all the children repeat the last 8 bars in chorus, joining hands and dancing round. The wind then joins the other children, and the next verse begins. While listening to the N. Wind the children stamp their feet (quietly), blow their fingers, hug their arms, &c. The E. Wind makes them shield their faces from dust and draw their dresses tightly because of his wild gusts. The W. Wind brings out imaginary umbrellas. The S. Wind causes various expressions of discomfort from excessive heat; as fanning, jackets thrown open, kerchiefs unfastened, brows wiped, &c.

Birds.


mf
1. Let us to the woods a - way Where the bird - ies
Andante con moto (♩=72).
mf
sing all day Tweet-tweet - tweet, tweet-tweet - tweet, tweet-tweet - tweet, Tweet -
- tweet - tweet, tweet-tweet - tweet, tweet-tweet - tweet; Fly - ing here and fly - ing there
In the sweet warm sum - mer air, Tweet-tweet - tweet, tweet-tweet - tweet, tweet -

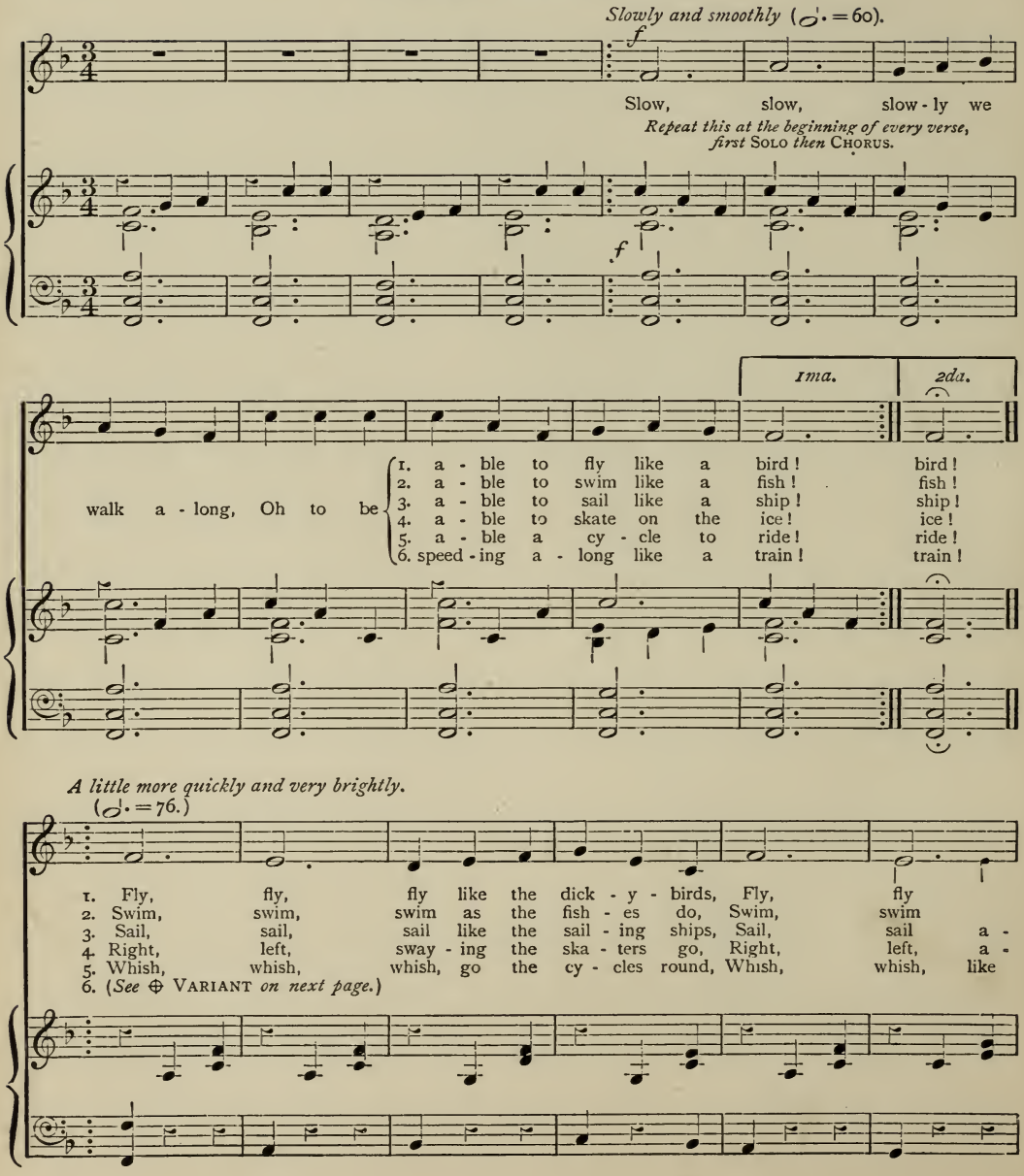
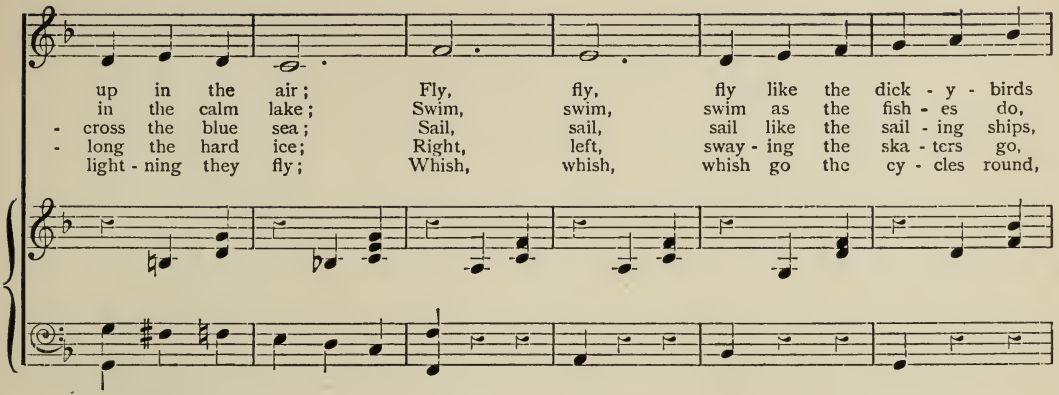

- tweet - tweet, Tweet - tweet - tweet, tweet - tweet - tweet - tweet - tweet.
p
2. List - en to the coo - ing dove, Filled with ten - der - ness and love; Roo -
p
- coo..... roo - coo..... roo - coo..... Roo - coo..... roo - coo..... roo -
- coo;..... La - zy rooks fly o - ver - head With rag - ged great black

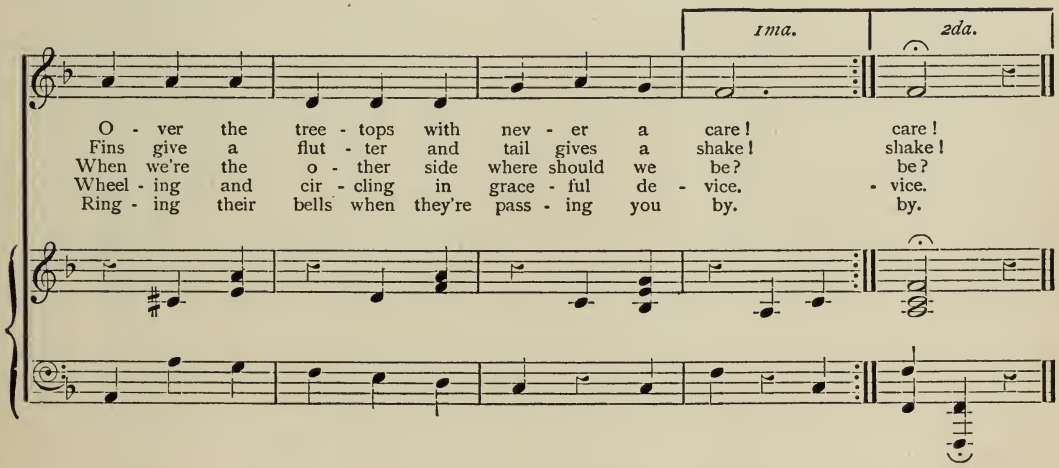

f
wings out-spread; Raw-caw..... raw-caw..... raw-caw,..... Raw-
f
-caw..... raw-caw..... raw-caw..... 3. Next we'll to the farm-yard go,
f
f
Where the ducks are wad-dling slow; Quack quack,..... quack quack,..... quack
quack,..... Quack quack,..... quack quack,..... quack quack.....

Tur - key cocks a clam - our make, Strut and swell and fea - thers shake; Gib- ble -
f
- gob - ble - ob- ble, gib - ble - gob - ble - ob - ble, gib - ble - gob - ble - ob - ble, Gib - ble -
f
- gob -ble - ob - ble, gib - ble - gob- ble - ob - ble, gib - ble - gob-ble - ob - ble.
p
mf
4. Thro' the sun - set seems to float Cuc - koo's hoarse fa - mil - iar note, Cuc -
p


- koo,..... cuc - koo,..... cuc - koo,..... . Cuc - koo,..... cuc - koo,..... cuc -
p
- koo..... Bats will flut - ter round us soon, And owls sit blink - ing at the moon, Tu -
p
mf
- whoo - oo - oo ! Tu - whoo - oo - oo ! Tu - whoo - oo - oo ! Tu - whoo - oo - oo !
p
5. When the sun has gone to rest Bird - ies sleep in co - sy nest ;
p

pp
Hush - - a - - - bye! Hush - - a - - - bye! And
pp
all good lit - tle girls and boys, Like the bird - ies make no noise;
pp
Hum - m - m - m - m - m, Hum - m - m - m - m - m!
(Bouche fermée.)
pp

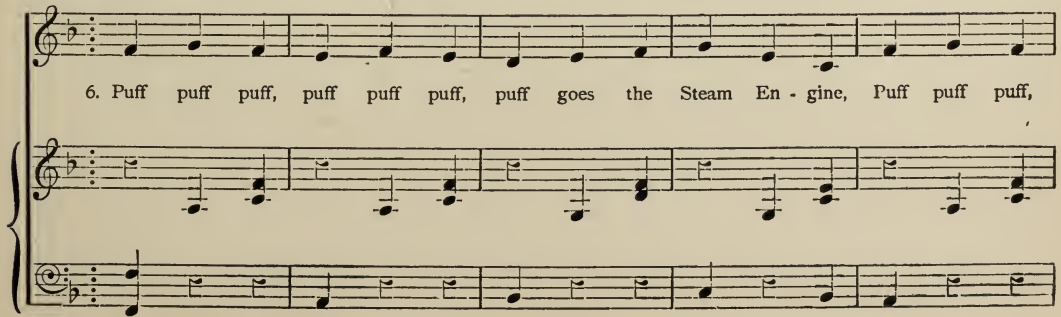
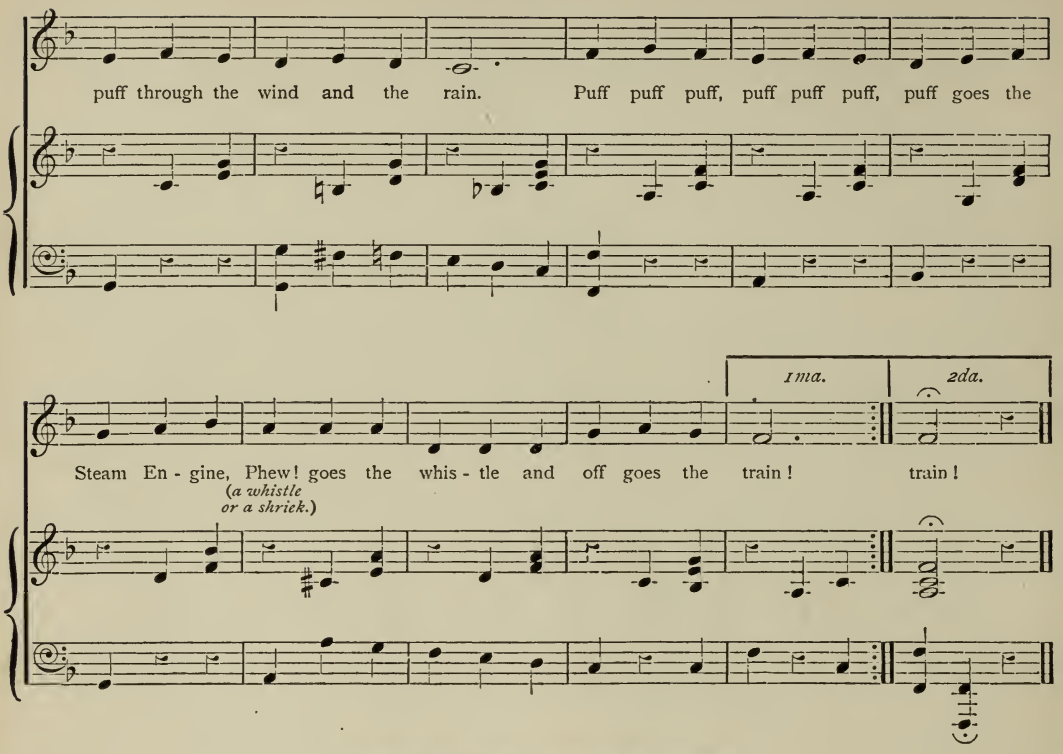
THE children stand round the room. In v. 1 *the song-birds fly to and fro. In* v. 2 *the doves cuddle up the young birds, the rooks fly with fingers outspread like their ragged wing-feathers. In* v. 3 *the ducks quack and waddle, the turkeys strut and swell. In* v. 4 *the bats flit in and out among the stationary children, who blink their eyes all the time, as owls: the cuckoos however are not seen, but make their familiar note from some hidden corner, or from outside the (open) door. In* v. 5 *the birds' nests (hands held cup-shape) sway in the tree tops to and fro, and the good little girls and boys (that is, of course, ALL the children) go to sleep, resting their head upon the folded hands held to the left shoulder beneath the inclined head, and murmur in their sleep the "hum-m-m." Various children take various birds, but none must carry on their impersonation beyond the time the description lasts, and as their impersonation ceases they return to their places in the rank. The fact that the bat, though flying, is not a bird, will be pointed out. Probably all the children would like to act in* v. 1 *as well as* v. 5*: but it would be better to choose for the other verses.*

Swift Motion.


Slowly and smoothly (♩. = 60).
f
Slow, slow, slow - ly we
Repeat this at the beginning of every verse, first SOLO then CHORUS.
f
1ma.
2da.
walk a - long, Oh to be
1. a - ble to fly like a bird ! bird !
2. a - ble to swim like a fish ! fish !
3. a - ble to sail like a ship ! ship !
4. a - ble to skate on the ice ! ice !
5. a - ble a cy - cle to ride ! ride !
6. speed - ing a - long like a train ! train !
A little more quickly and very brightly.
(♩. = 76.)
1. Fly, fly, fly like the dick - y - birds, Fly, fly
2. Swim, swim, swim as the fish - es do, Swim, swim
3. Sail, sail, sail like the sail - ing ships, Sail, sail a -
4. Right, left, sway - ing the ska - ters go, Right, left, a -
5. Whish, whish, whish, go the cy - cles round, Whish, whish, like
6. (See ⊕ VARIANT on next page.)

up in the air ; Fly, fly, fly like the dick - y - birds
in the calm lake ; Swim, swim, swim as the fish - es do,
- cross the blue sea ; Sail, sail, sail like the sail - ing ships,
- long the hard ice ; Right, left, sway - ing the ska - ters go,
light - ning they fly ; Whish, whish, whish go the cy - cles round,


1ma.
2da.
O - ver the tree - tops with nev - er a care ! care !
Fins give a flut - ter and tail gives a shake ! shake !
When we're the o - ther side where should we be ? be ?
Wheel - ing and cir - cling in grace - ful de - vice. - vice.
Ring - ing their bells when they're pass - ing you by. by.

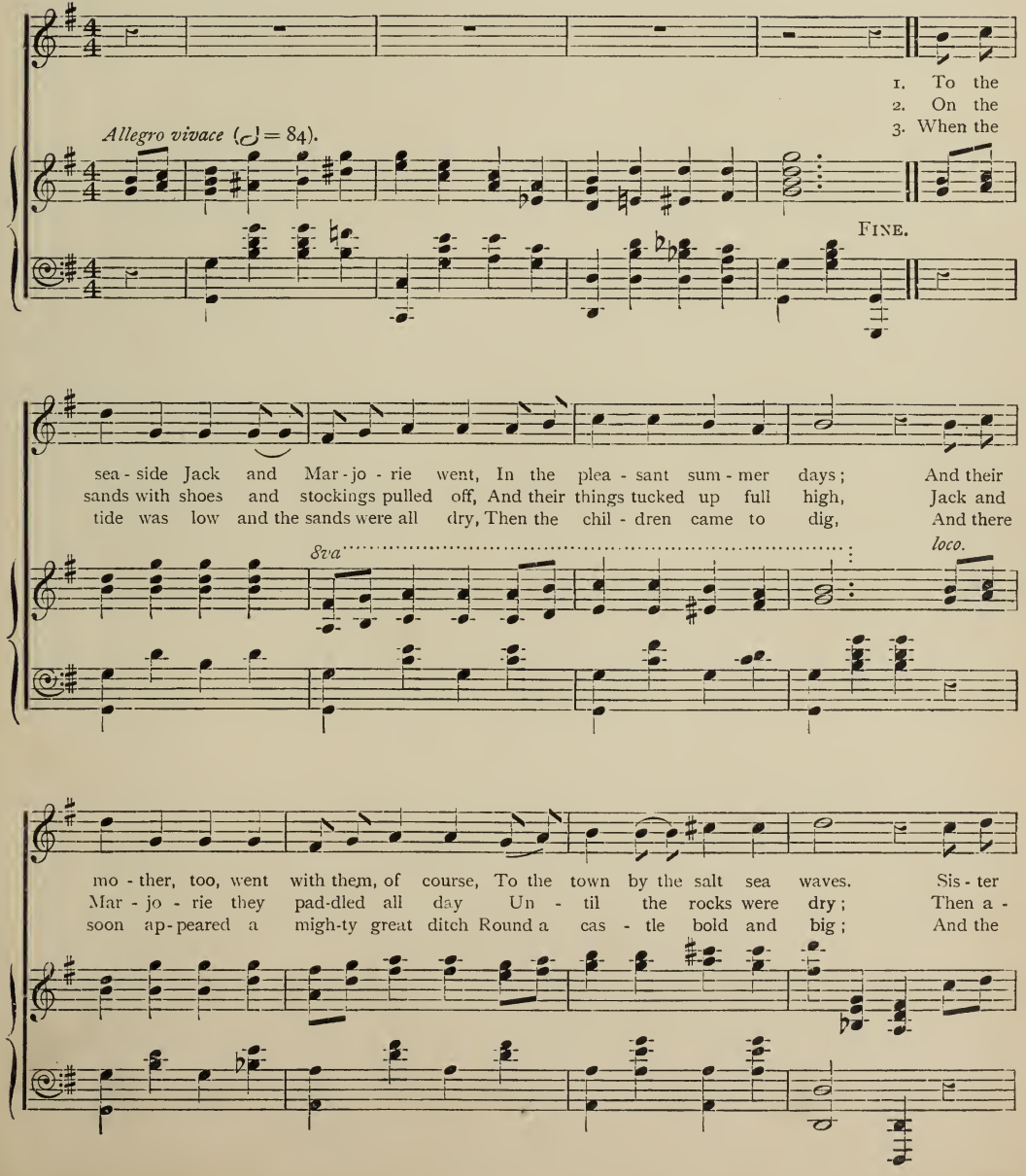
⊕ VARIANT. *Verse* 6.

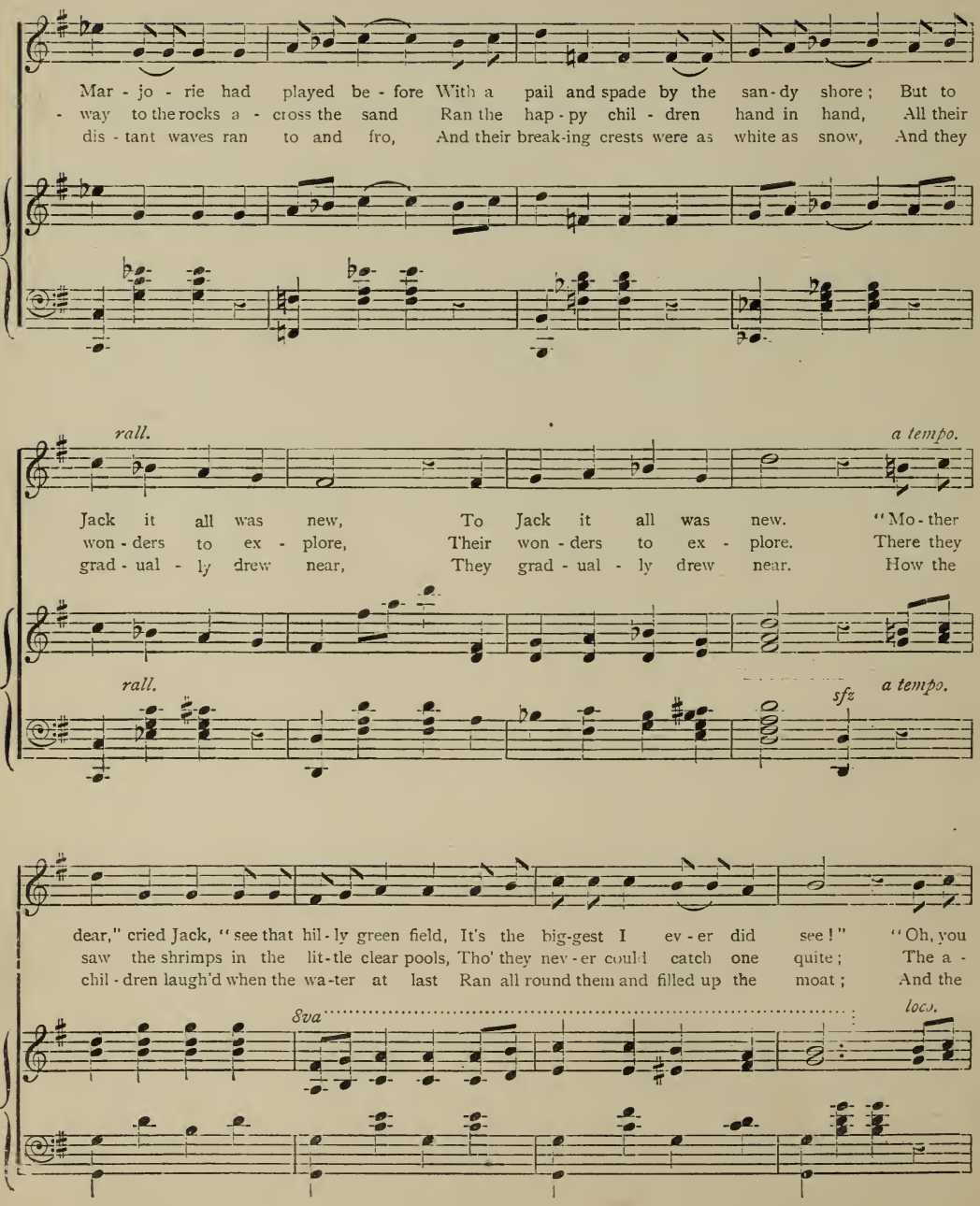


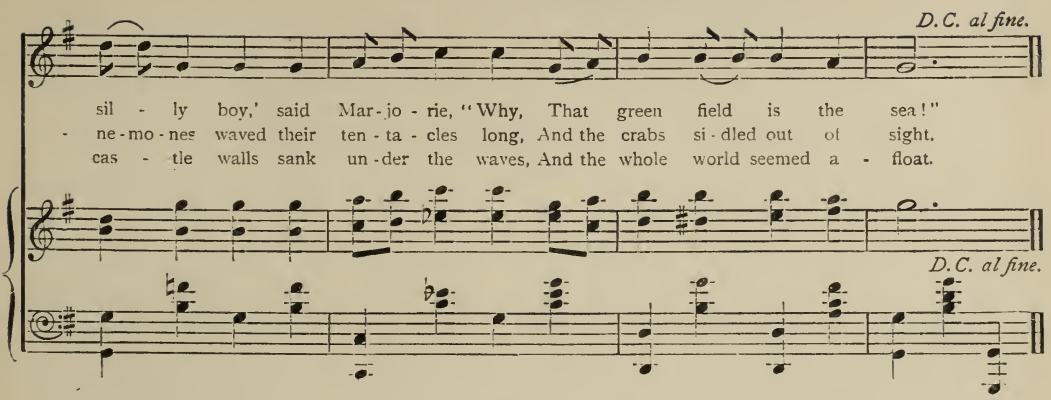
puff through the wind and the rain. Puff puff puff, puff puff puff, puff goes the
1ma.
2da.
Steam En - gine, Phew! goes the whis - tle and off goes the train! train!
(a whistle or a shriek.)

DURING the song the children walk in pairs round the room, one step to a bar, with a swinging graceful motion like that of a minuet, their joined hands held high, the wrists curving—they sing all the time. At "Fly, fly," the front couple fly off as birds (they ceasing to sing) and arrange their flight so as to arrive and form the last couple of the walking column at the end of the verse. They then sing and walk with the rest. At "Swim, swim," the front couple (which was originally the second couple) swim away, returning in due time at "tail gives a shake" (second time) to form the last couple in the walking column. Girls as sailing ships sail alternately on the port (left) and starboard (right) tacks, raising their skirts on the lee side (that towards which they lean), a long sweeping step forward and to the same side accompanying the sway of the "sail." The ships ought to tack every two bars. Boys may fly a (pocket handkerchief) flag on a stick instead of imitating the sails. Skaters sway right or left in each bar, their arms behind their back, or akimbo. The arms whirl round at each "whish" of the cycles, the cyclists running at a quick short trot. At v. 6 *all the children break into a rapid run, three steps in a bar, the bent fore-arms moving horizontally forward and back as "connecting rods," or staves may be served out for this purpose. It will not be difficult to produce an effective shriek when the whistle sounds. At this point some one should act as station master, uplifting the hand at the whistling-moment.*

At the Seaside.


1. To the
2. On the
3. When the
Allegro vivace (♩= 84).
FINE.
sea - side Jack and Mar - jo - rie went, In the plea - sant sum - mer days; And their
sands with shoes and stockings pulled off, And their things tucked up full high, Jack and
tide was low and the sands were all dry, Then the chil - dren came to dig, And there
8va
loco.
mo - ther, too, went with them, of course, To the town by the salt sea waves. Sis - ter
Mar - jo - rie they pad-dled all day Un - til the rocks were dry; Then a -
soon ap-peared a migh-ty great ditch Round a cas - tle bold and big; And the


Mar - jo - rie had played be - fore With a pail and spade by the san - dy shore; But to
- way to the rocks a - cross the sand Ran the hap - py chil - dren hand in hand, All their
dis - tant waves ran to and fro, And their break-ing crests were as white as snow, And they
rall.
a tempo.
Jack it all was new, To Jack it all was new. "Mo - ther
won - ders to ex - plore, Their won - ders to ex - plore. There they
grad - ual - ly drew near, They grad - ual - ly drew near. How the
rall.
sfz
a tempo.
dear," cried Jack, "see that hil - ly green field, It's the big-gest I ev - er did see!" "Oh, you
saw the shrimps in the lit - tle clear pools, Tho' they nev - er could catch one quite; The a -
chil - dren laugh'd when the wa - ter at last Ran all round them and filled up the moat; And the
8va
loco.

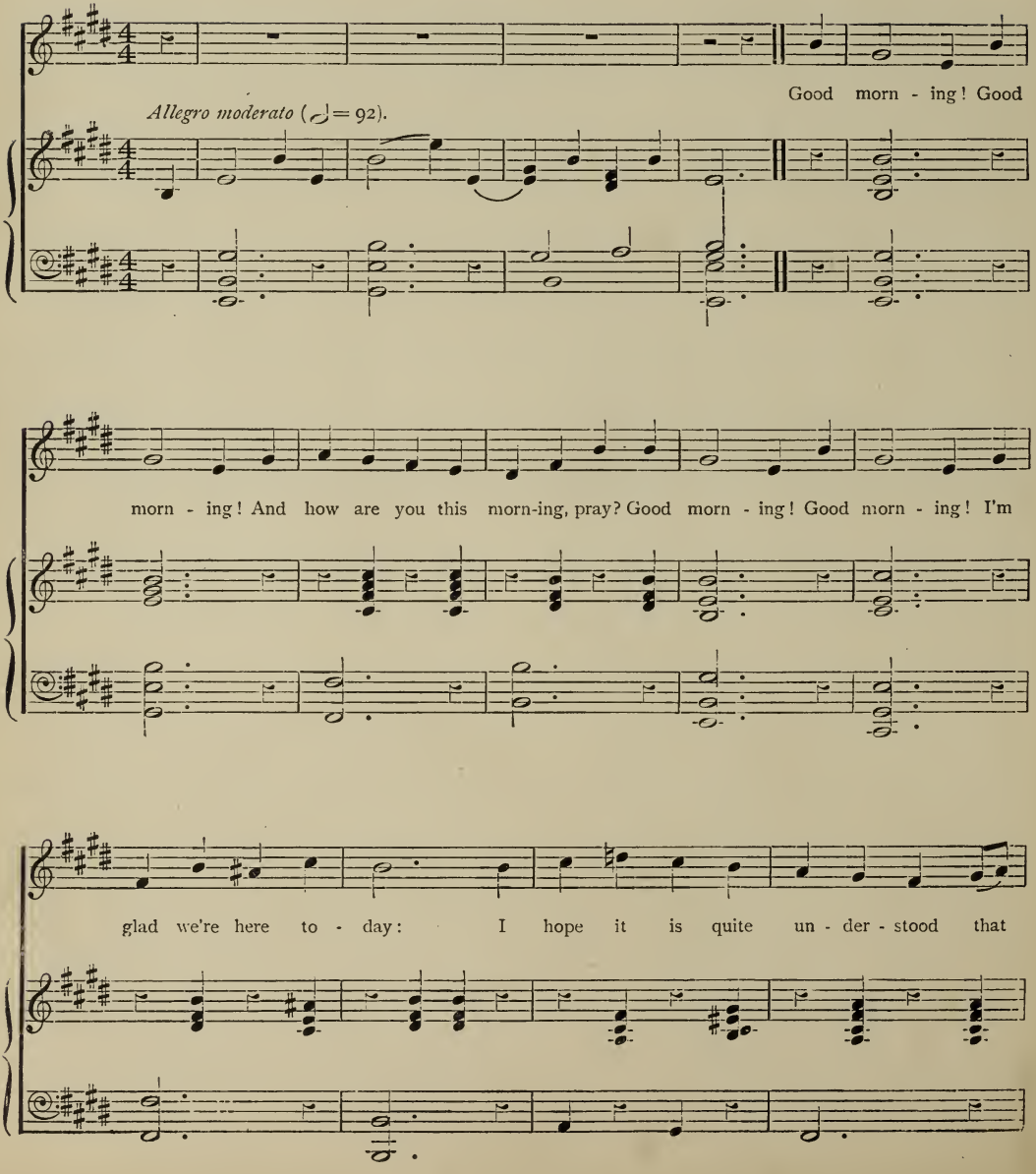
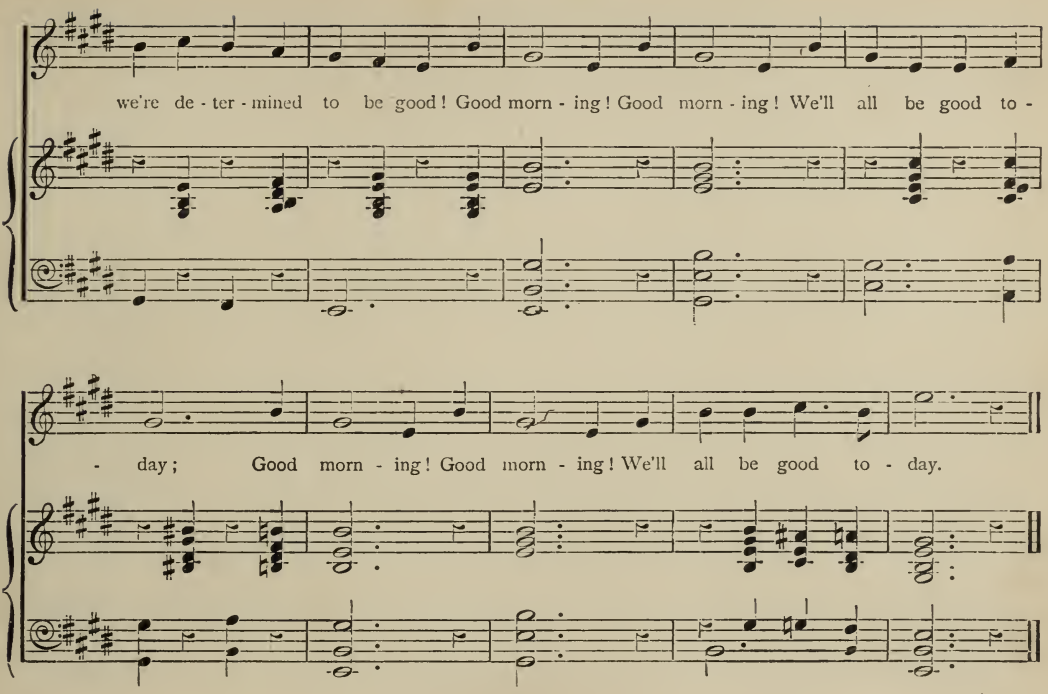

D.C. al fine.
sil - ly boy,' said Mar-jo - rie, "Why, That green field is the sea!"
- ne-mo-nes waved their ten-ta - cles long, And the crabs si-dled out of sight.
cas - tle walls sank un-der the waves, And the whole world seemed a - float.
D.C. al fine.

(v. 1.) *Jack and Marjorie, with pail and spade complete, walk by the shore. The waves, which Jack takes for a hilly field, may be thus represented. Let all the children stand in a line against the wall, and number themselves; then let the even numbers stay still while the odd numbers move forward with a swinging dancing step, two to a bar, for four bars, as a wave. The wave then breaks, each child turns right about face, and moves back to the wall in four bars, as the wave runs down the sand. At the moment the first wave (odd numbers) breaks, the second wave (even numbers) starts, and after four bars forward movement breaks in its turn, and faces right about. As a wave reaches the wall it turns right about for its next flow. The two waves pass through each other, as the children are not opposite, but alternated.*

(v. 2.) *Jack turns up his knickerbockers; Marjorie her dress skirt. After paddling they run across the sands to clamber over the chair-boulders and the bench-rocks, amongst which the shrimps dart, the seated anemones wave their tentacle-fingers, and the crabs walk sideways. (Apologies must be made for the absence of pincers, and for four legs having to do duty for eight, in the case of the crabs.)*

(v. 3.) *A few children (four or five) sit in a ring to form the castle; Jack and Marjorie dig vigorously in the midst. A long wave of children, hand in hand, starts from the wall, surges forward for two bars, backward—not so far—for two bars, again forward (two bars), again backward, not so far (two bars), and so on. At last, after sixteen bars, the centre of the wave-line touches the castle. It stops, as if delayed by the surrounding ditch. At once the two ends fly round and meet on the opposite side. As soon as the ring is formed, and the castle is surrounded, the children start to dance round the castle, and continue dancing to the end of the song, when Jack and Marjorie jump ashore, and castle and wave mix together and run back confusedly to the sea whence the wave started.*

Good Morning!

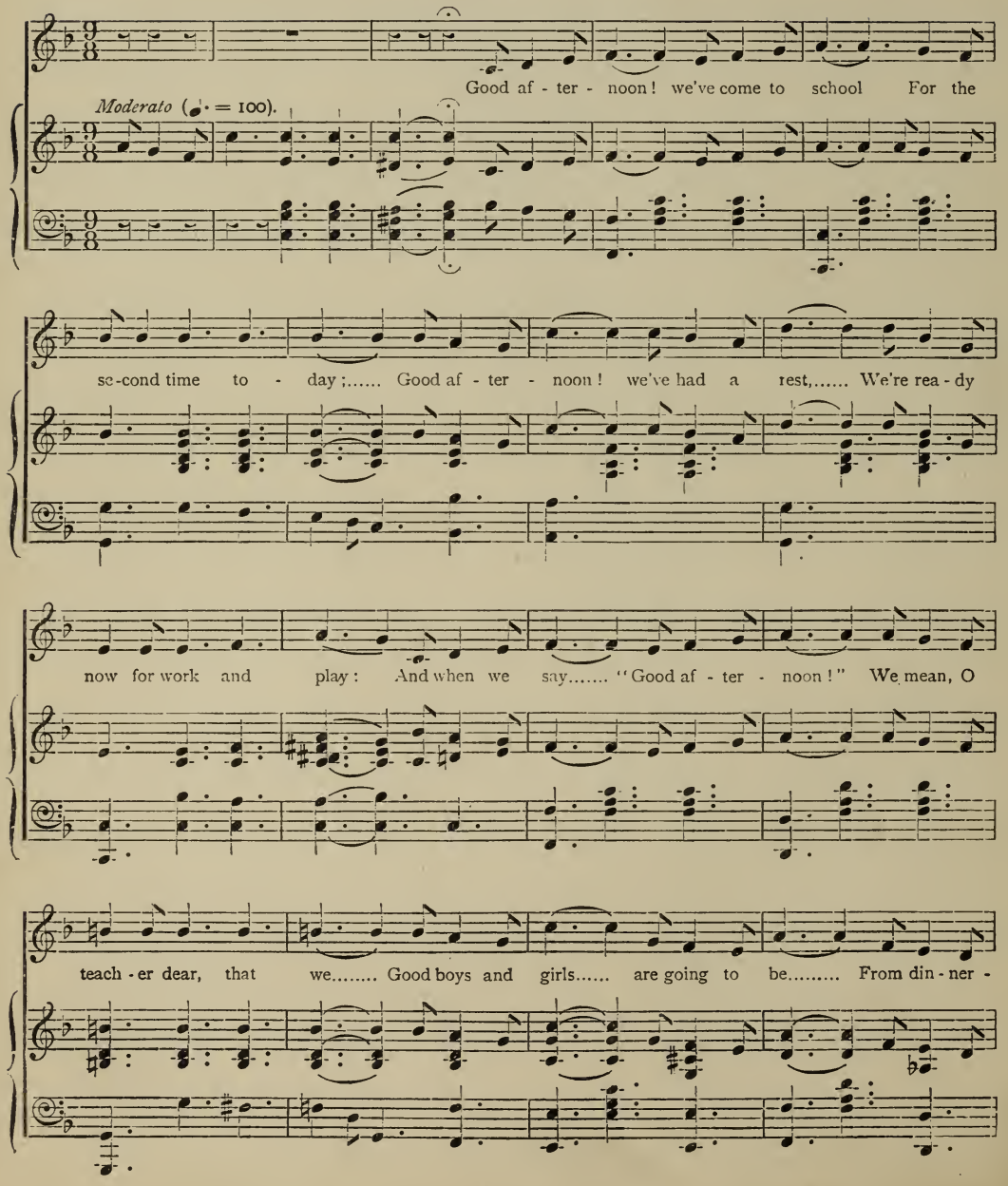

Allegro moderato (♩= 92).
Good morn - ing! Good
morn - ing! And how are you this morn-ing, pray? Good morn - ing! Good morn - ing! I'm
glad we're here to - day: I hope it is quite un - der - stood that

we're de - ter - mined to be good! Good morn - ing! Good morn - ing! We'll all be good to -
- day; Good morn - ing! Good morn - ing! We'll all be good to - day.

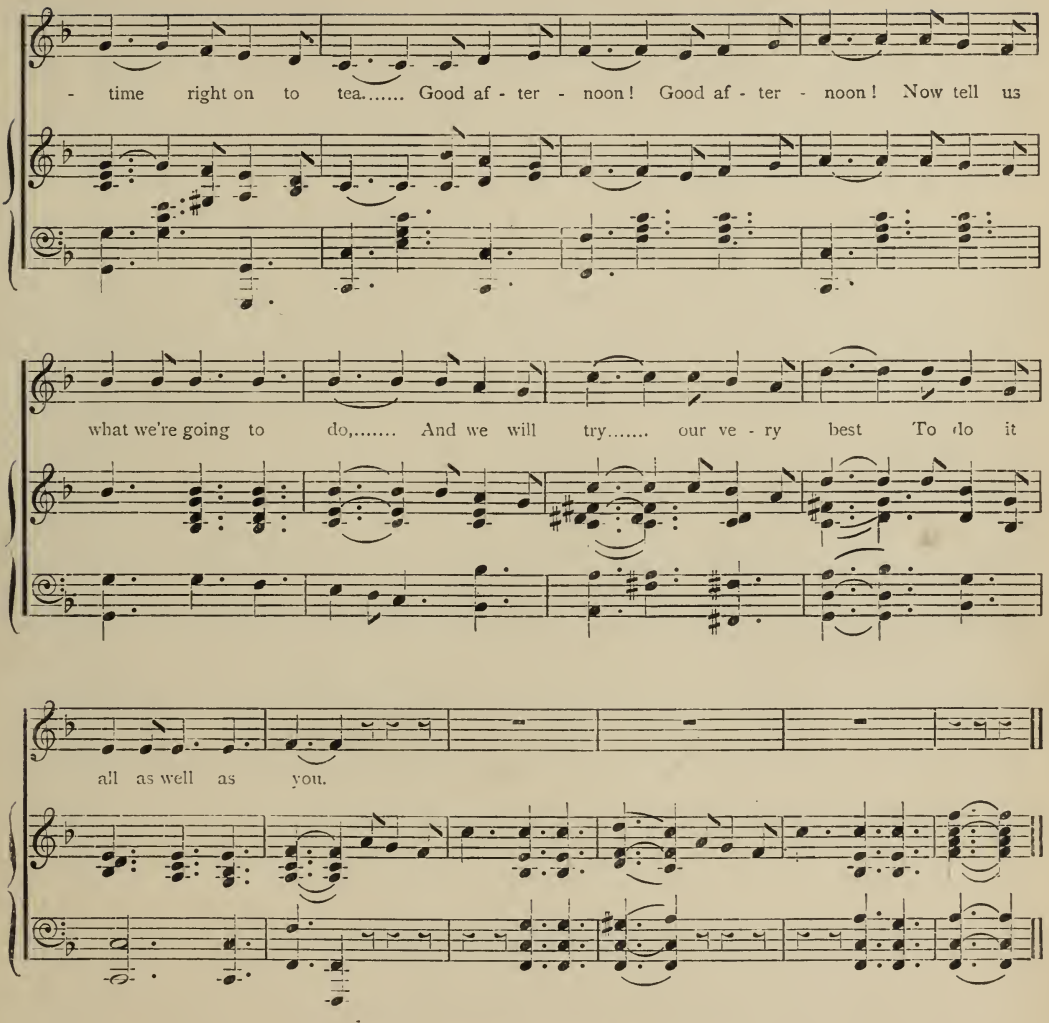
THIS is meant to be sung upon arrival in the school-room. It might be gone through twice.

The first time the children would divide into two concentric rings: the inner ring facing outwards, the outer ring facing inwards. The children therefore face each other; and if the rings revolve, each towards the left hand (or each towards the right hand, if that be preferred), they will be moving in contrary directions. Let the children so revolve in their rings, and at every occurrence of the words "Good morning!" let each child shake hands with the child opposite him at the moment, but without stopping the two steps in a bar necessary for the desired movement.

The second time, the two rings run into one large ring, facing inwards; the teacher in the centre. At every occurrence of the words "Good morning!" the children bow to the teacher.

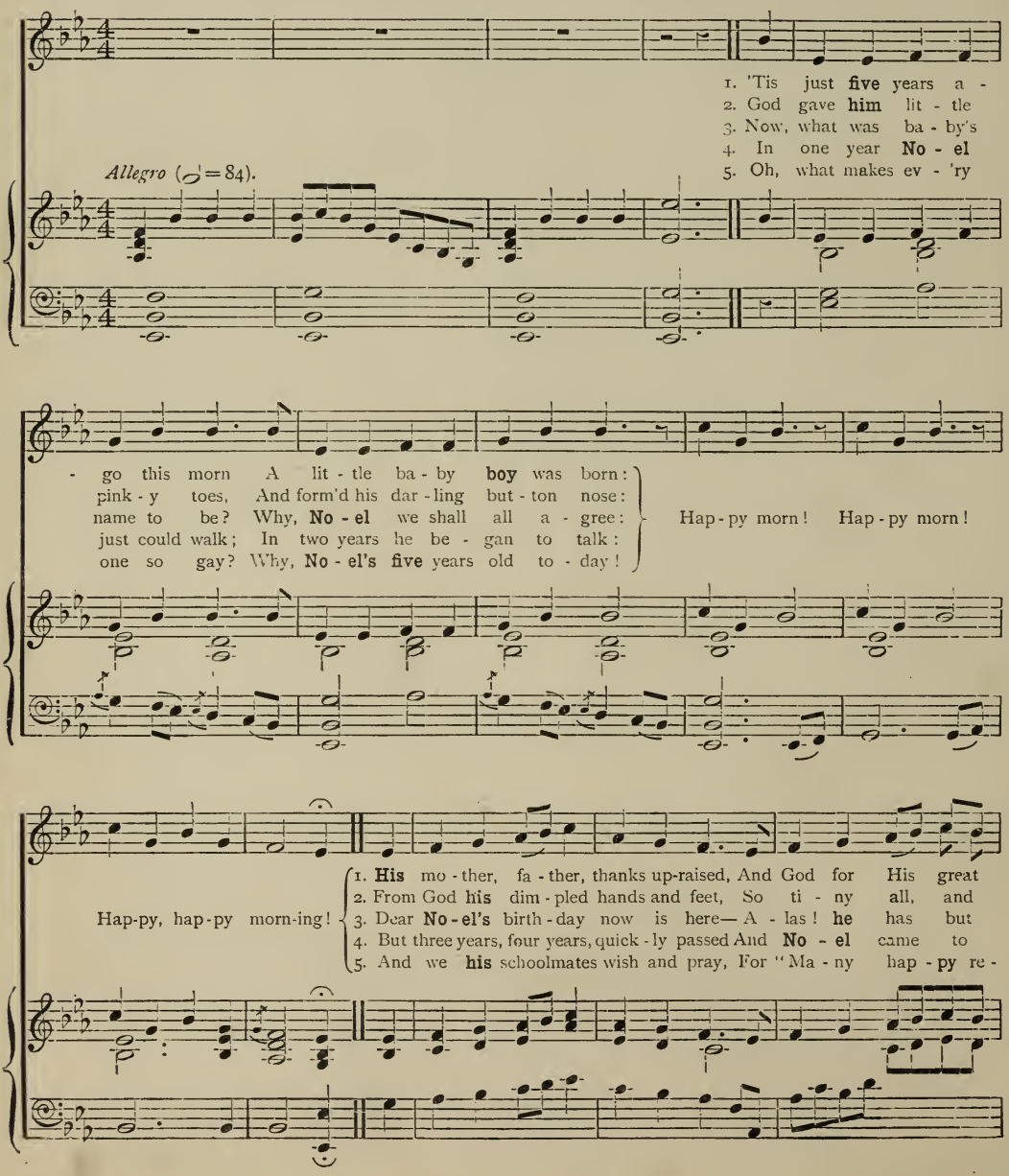
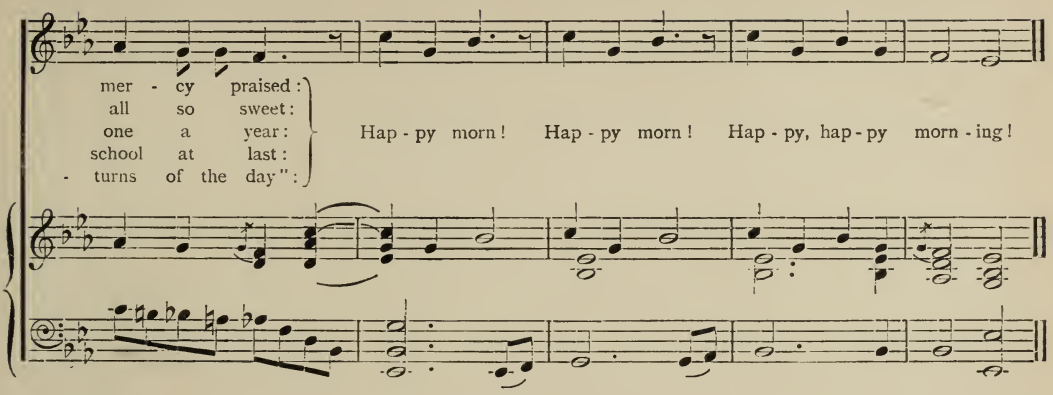
Good Afternoon!


Moderato (♩. = 100).
Good af - ter - noon! we've come to school For the
se-cond time to - day;..... Good af - ter - noon! we've had a rest,..... We're rea - dy
now for work and play: And when we say..... "Good af - ter - noon!" We mean, O
teach - er dear, that we..... Good boys and girls..... are going to be..... From din - ner -


- time right on to tea..... Good af - ter - noon! Good af - ter - noon! Now tell us
what we're going to do,..... And we will try..... our ve - ry best To do it
all as well as you.

REFER to the suggestions at the close of the previous song, "Good Morning!"

The Birthday.


1. 'Tis just five years a -
2. God gave him lit - tle
3. Now, what was ba - by's
4. In one year No - el
5. Oh, what makes ev - 'ry
Allegro (♩ = 84).
- go this morn A lit - tle ba - by boy was born:
pink - y toes, And form'd his dar - ling but - ton nose:
name to be? Why, No - el we shall all a - gree:
just could walk; In two years he be - gan to talk:
one so gay? Why, No - el's five years old to - day!
Hap - py morn! Hap - py morn!
Hap-py, hap-py morn-ing!
1. His mo - ther, fa - ther, thanks up-raised, And God for His great
2. From God his dim - pled hands and feet, So ti - ny all, and
3. Dear No-el's birth - day now is here— A - las! he has but
4. But three years, four years, quick - ly passed And No - el came to
5. And we his schoolmates wish and pray, For "Ma - ny hap - py re -

THE hero of the hour should sit on a stool of honour—perhaps with a garland of flowers thrown round his shoulders, or with some such simple decoration—while his schoolmates proceed slowly round him, two steps to each bar, and sing. Between the verses a movement of twice the pace might be introduced. During the closing verse each child might give him a flower, or some such token of affection, as he passes him.

Adjusting this song to fit various children is quite easy as far as boy *to* girl, him *to* her, five *to* six *or* four, *are concerned; but the change from* Noel *to any other name needs a little care. The following rules will serve—*

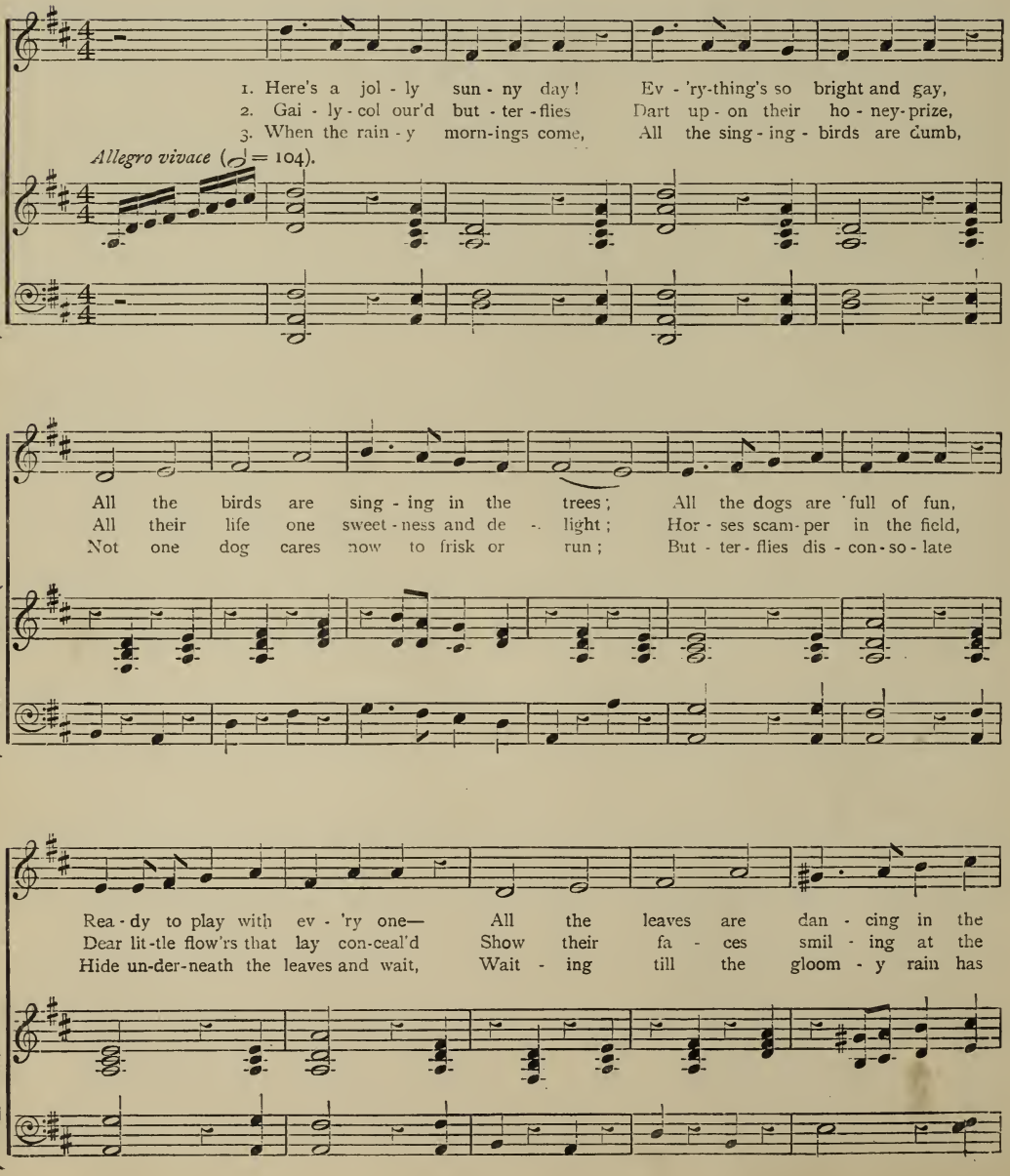
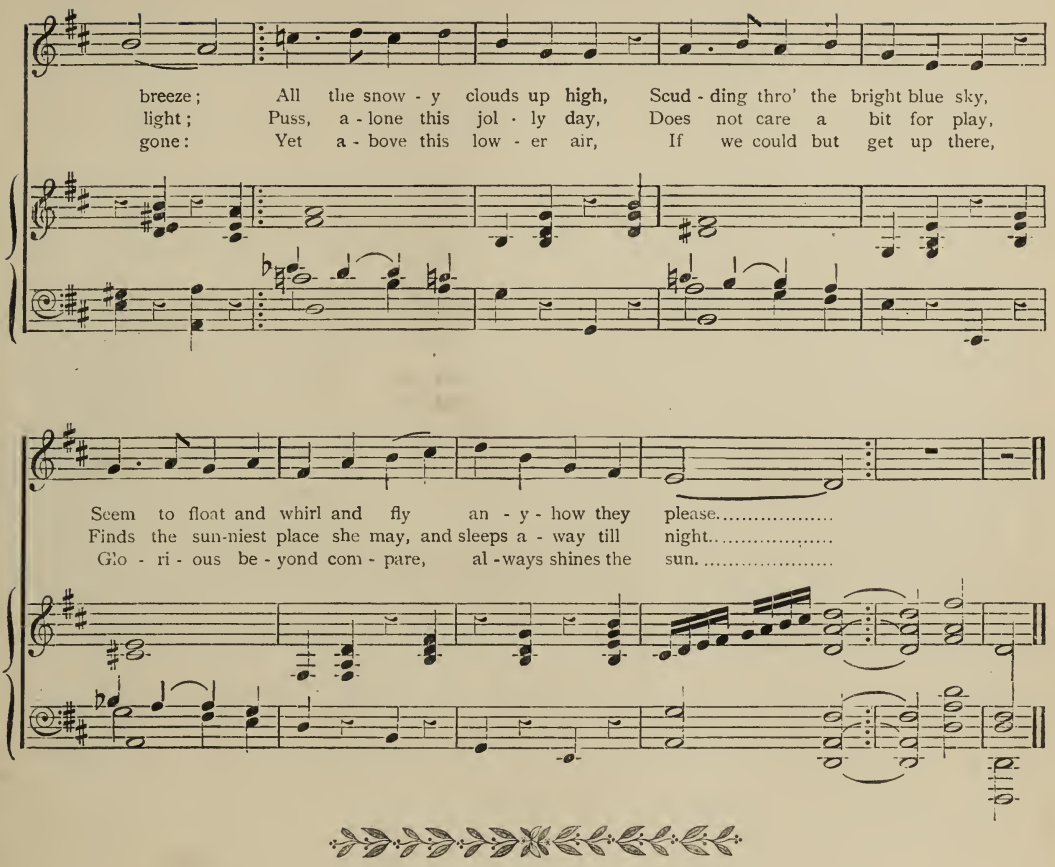
Monosyllable, as Jack. *In* v. 3 *read, "Why,* Jack, *dear* Jack, *we all agree"; and later—*
"And dear Jack's *birthday now is here."*
In v. 4 *read, "In one year* Jack *had learnt to walk"; and later—*
"And dear Jack *came to school at last."*
In v. 5 *read, "Why,* Jack *is* five *years old to-day."*

Dissyllable, as Dolly. *No alteration needed.*

Trisyllable, as Marjorie, *with accent on the first syllable, make* "Marjo-rie" *equal* "No-el" *by dividing a crotchet into two quavers.*

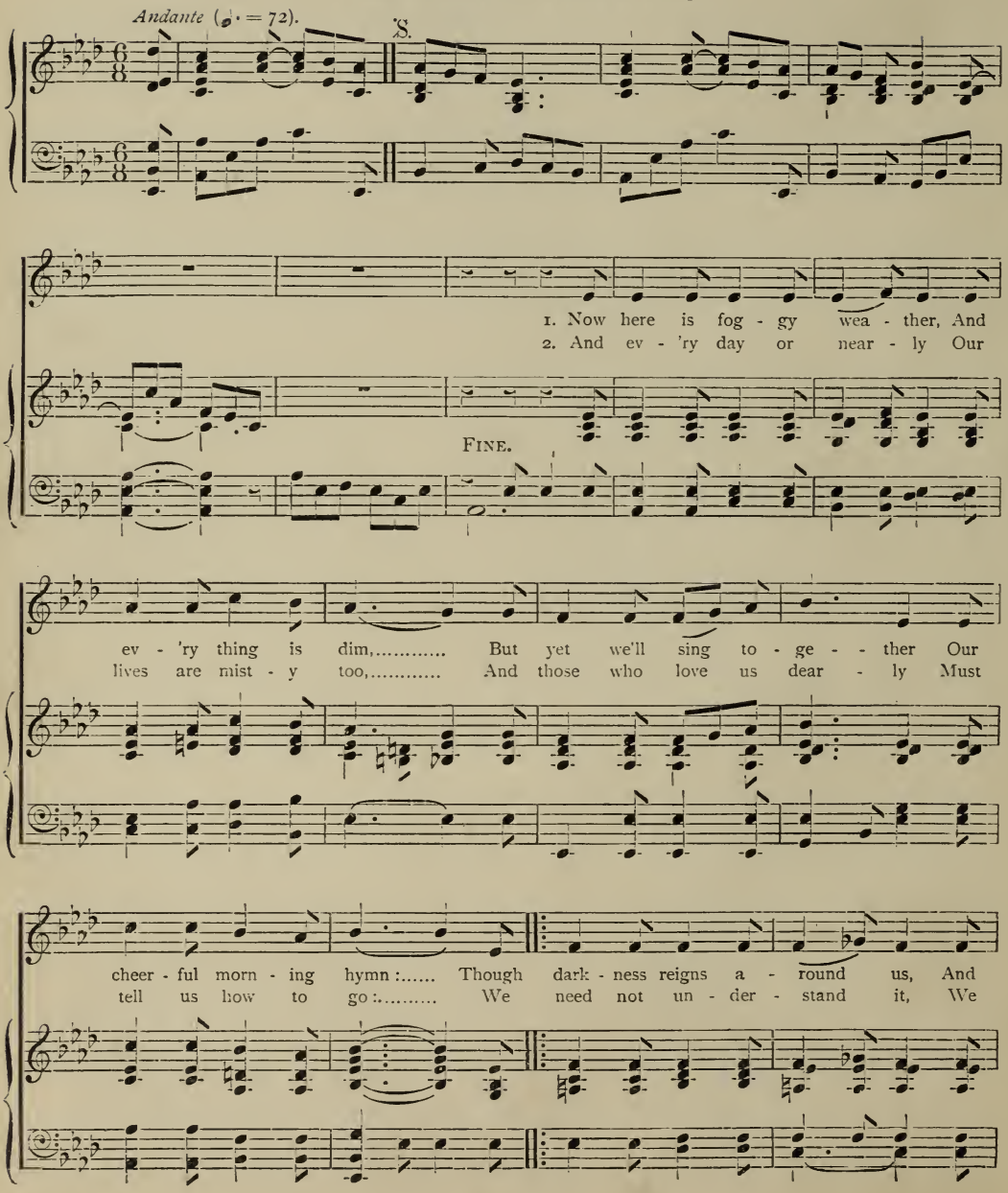
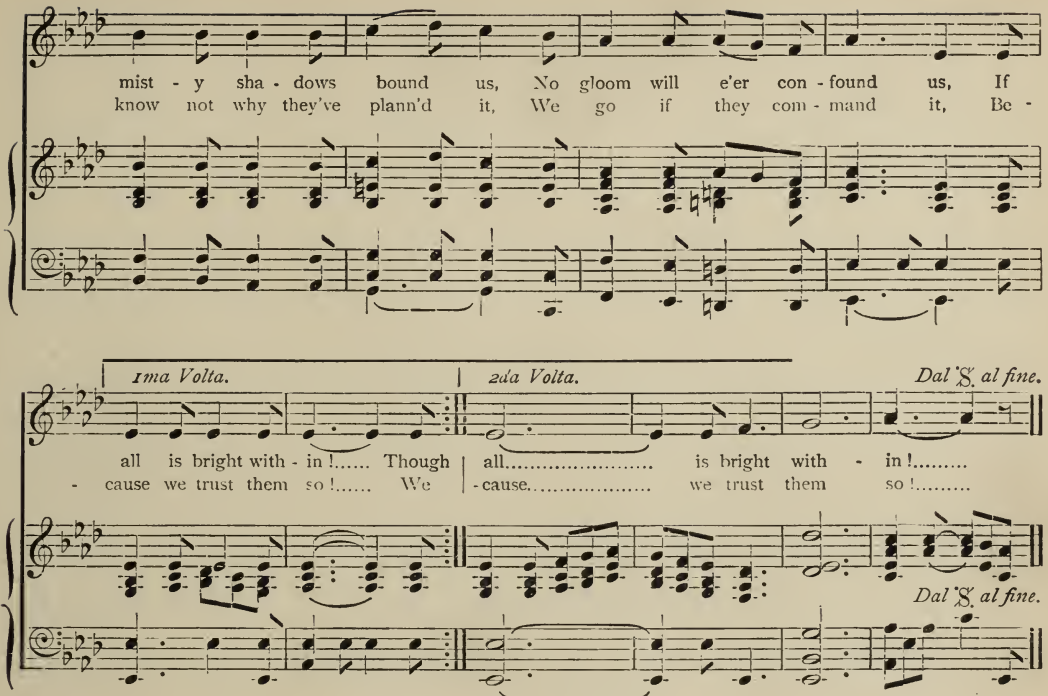
Trisyllable, as Irene, *with accent on the second syllable, read* "I-re-ne" *for "Why,* No-el," *and "dear* No-el" *in* v. 3, *and for "And* No-el" *in* v. 4; *and begin* v. 4 *thus, "In one year -* I re-ne *just could walk," dividing a crotchet into two quavers for "year -* I" *and for "*re-ne."

A Sunny Morning.


1. Here's a jol - ly sun - ny day! Ev - 'ry-thing's so bright and gay,
2. Gai - ly - col our'd but - ter - flies Dart up - on their ho - ney-prize,
3. When the rain - y morn-ings come, All the sing - ing - birds are dumb,
Allegro vivace (♩= 104).
All the birds are sing - ing in the trees; All the dogs are full of fun,
All their life one sweet - ness and de - light; Hor - ses scam-per in the field,
Not one dog cares now to frisk or run; But - ter - flies dis - con - so - late
Rea - dy to play with ev - 'ry one— All the leaves are dan - cing in the
Dear lit-tle flow'rs that lay con-ceal'd Show their fa - ces smil - ing at the
Hide un-der-neath the leaves and wait, Wait - ing till the gloom - y rain has

breeze; All the snow - y clouds up high, Scud - ding thro' the bright blue sky,
light; Puss, a - lone this jol - ly day, Does not care a bit for play,
gone: Yet a - bove this low - er air, If we could but get up there,
Seem to float and whirl and fly an - y - how they please.....
Finds the sun-niest place she may, and sleeps a - way till night.....
Glo - ri - ous be - yond com - pare, al - ways shines the sun.....

(v. 1.) *The face upturned and smiling, with arms opened, serves to indicate the sunny day. One naturally looks at or points to the birds in the trees, the scampering dogs; and hands loosely fluttered from the wrists may do for the dancing leaves. Then a few previously chosen clouds hover round capriciously inside the circle of children singing.* (v. 2.) *A pretty way of representing butterflies is to let the left hand stand for the flower with fingers upraised for its petals; while the right hand, fluttering loosely and fitfully from the wrist, impersonates the butterfly. Suddenly both hands scamper with the horses. Then the left hand is domed, palm downwards, and the little flower-fingers of the right hand gently push their way up from beneath, through the other fingers which they thrust apart, to show their faces smiling at the light. Puss has been previously chosen and lies on a cushion, to one side, under the beams of the sun. All the children turn scornfully, with outstretched finger of contempt, upon the lazy puss—who, of course, takes not the least notice of them.* (v. 3.) *The rainy morning which follows, finds the children with drooping heads, and considerably slower song. The butterflies languidly flutter for shelter beneath the screen of leaves, represented by the domed left hands. But at the half verse imagination carries us above the rain into everlasting sunshine. The sun mounts his chair in the midst, and beams gloriously through the wide circle of his arms, touching by finger-tips above his head. The ring of children breaks into a dance, singing. The time is as quick as at first, or quicker, and the little world revolves joyously.*

A Foggy Morning.


Andante (♩. = 72).
S.
1. Now here is fog - gy wea - ther, And
2. And ev - 'ry day or near - ly Our
FINE.
ev - 'ry thing is dim,..... But yet we'll sing to - ge - - ther Our
lives are mist - y too,..... And those who love us dear - ly Must
cheer - ful morn - ing hymn :..... Though dark - ness reigns a - round us, And
tell us how to go :..... We need not un - der - stand it, We

mist - y sha - dows bound us, No gloom will e'er con - found us, If
know not why they've plann'd it, We go if they com - mand it, Be -
1ma Volta.
2da Volta.
Dal 𝄋 al fine.
all is bright with - in !..... Though
- cause we trust them so !..... We
all.....
- cause.....
is bright with - in !.....
we trust them so !.....
Dal 𝄋 al fine.

THIS song was written for certain children for use in autumn. The children learnt it, intending to use it on foggy mornings amongst their hymns. But the caprice of English weather caused the fogs instantly to cease; and the children asked their teachers for "Rainy Words," feeling hurt that their new song was never available. The following verses were therefore written, as alternatives. They should be sung more quickly than "A Foggy Morning"; say ♩.=88.

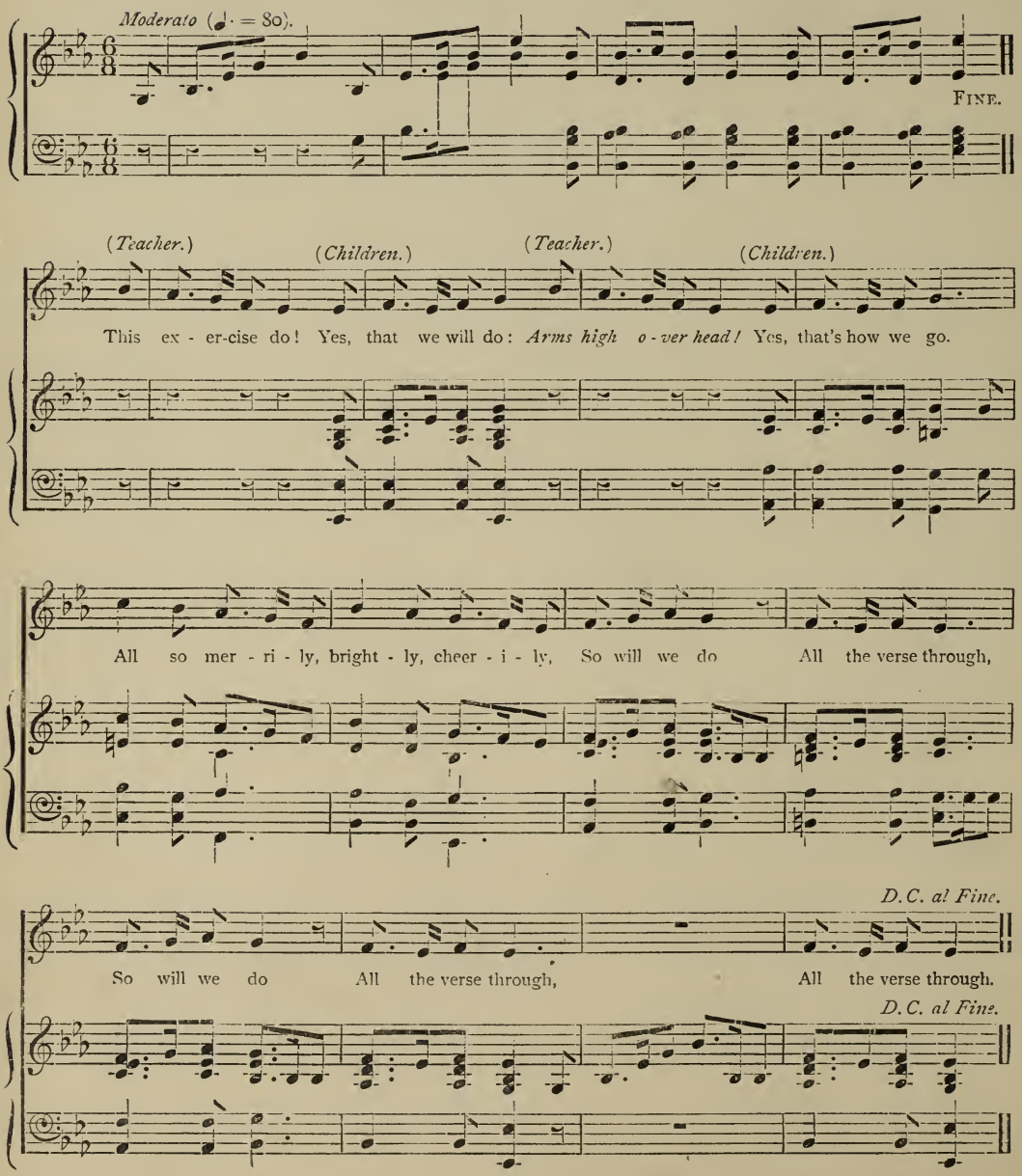
A Rainy Morning.

1. OH, here's a rainy morning !
The streets are one great pool,
And hateful, big umbrellas
We have to bring to school !
We walk with hurried paces,
The rain beats in our faces,
And what were dusty places
Are now like rivers full.

2. But fainting grass and flowers,
All nearly dead before,
These sweet, refreshing showers
Again to life restore :
And ducks, with joyful splashes,
And snails, and frogs and fishes,
Have now their utmost wishes—
The world is wet once more !

3. Now, children, no repining !
The precious rain endure ;
The streets are washed and shining,
The air is sweet and pure.
Though cats abominate it,
And birds and flies all hate it,
We will more justly rate it
For all its blessings sure.

Exercise Song.


Moderato (♩· = 80).
FINE.
(Teacher.)
(Children.)
(Teacher.)
(Children.)
This ex - er-cise do! Yes, that we will do: Arms high o - ver head! Yes, that's how we go.
All so mer - ri - ly, bright - ly, cheer - i - ly, So will we do All the verse through,
D.C. al Fine.
So will we do All the verse through, All the verse through.
D.C. al Fine.

THE children stand in a row, or in two rows wide apart, facing the teacher. The teacher sets the pattern of the movement, taking two bars to execute it. The children then execute the movement, beginning at the teacher's words, "Arms high over head," and continuing to their own words. If a long exercise is desired the tune may be repeated, and the movement continued meanwhile, without singing. The words in italics describing the movement change of course with each verse. The children themselves might take it in turn to be the "teacher" occasionally. The following are a few suggestions of movements.

"*Arms high over head.*"—Swing the arms, from the shoulders, outwards and upwards till the finger-tips touch, meeting in an arch above the head (first bar); swing down again, finishing with the arm at full length, the back of the hand turned towards the body (second bar). Head thrown a little back.

"*Rise high on the toes.*"—Hands on hips, body perfectly steady, only feet to move: heels raise (first bar); recover (second bar).

"*Throw open the arms.*"—Head erect, not thrown back; finger-tips touching chest and each other, arms rounded. Throw open the arms outwards, and a little downwards, trying to make the shoulder-blades touch, the hands finishing at the level of the waist, palms outwards (first bar); recover (second bar).

"*We point toe and heel.*"—Hands on hips, body perfectly steady, resting on right foot, left foot only to move; left foot held forward free of ground Point toe, lightly touching ground, then lightly touch ground with heel (first bar); point toe again, then carry foot back to right foot heel to heel (second bar). Next stand on left foot, right foot coming forward: point toe, point heel (third bar); point toe, recover (fourth bar). And so on, alternating the feet.

"*Now try to touch floor.*"—Head thrown back, arms held straight up at full length, hands well apart and wide open, palms forward. Now, keeping the arms at full stretch, and knees straight, and without moving the head, bend forward from the waist, "in one piece," and try to touch the floor with the finger-tips (first bar); recover (second bar). As this involves much more movement than the other exercises, the tune must be taken considerably slower (♩.=60).

"*All now will mark time.*"—Return to the original pace (♩.=80). Chest vigorously thrown out, head very erect, arms hanging at full stretch, palms inwards. Now mark time. Left, right (first bar); left, right (second bar). This movement might be repeated in the form of a march to places, thus: The teacher would go to the right of the line, in this case, at the conclusion of the verse; the children continuing to mark time for two bars ("This exercise do," "Yes, that we will do"). Then comes the command—

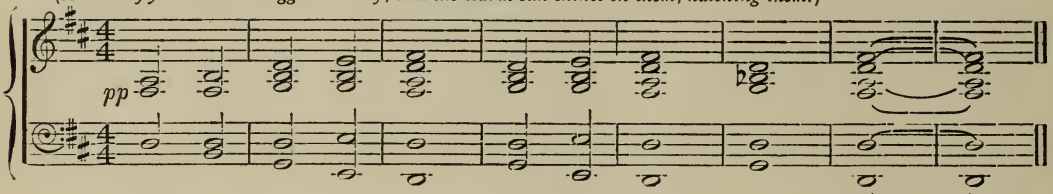
Left turn, and then march."—Whereupon the children turn, and then start to march after the teacher, at the words, "Yes, that's how we go," marching to the end of the verse. If this is not enough for them to reach their places the tune may continue (without their singing) as long as is necessary.

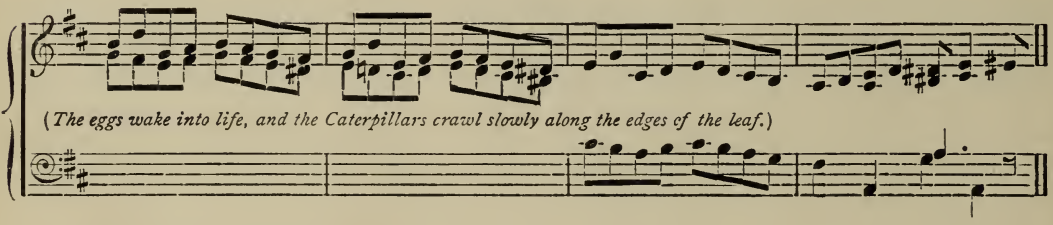
Butterflies.

(The whole piece should run on without any pause between verses.)

INTRODUCTION. *Molto andante* (♩ = 84).

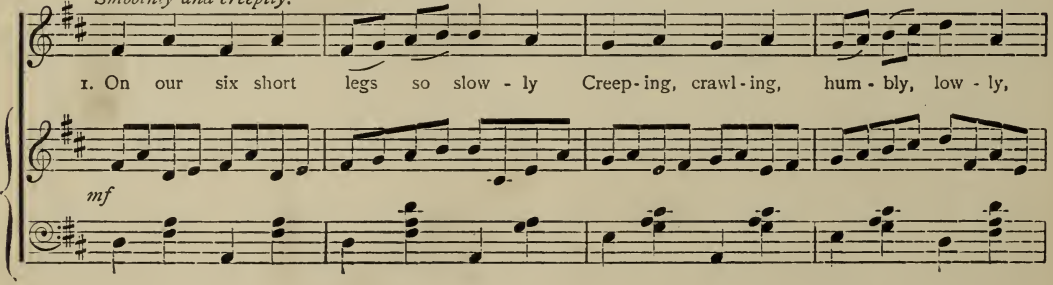
(A Butterfly has laid her eggs on a leaf, and the warm sun shines on them, hatching them.)

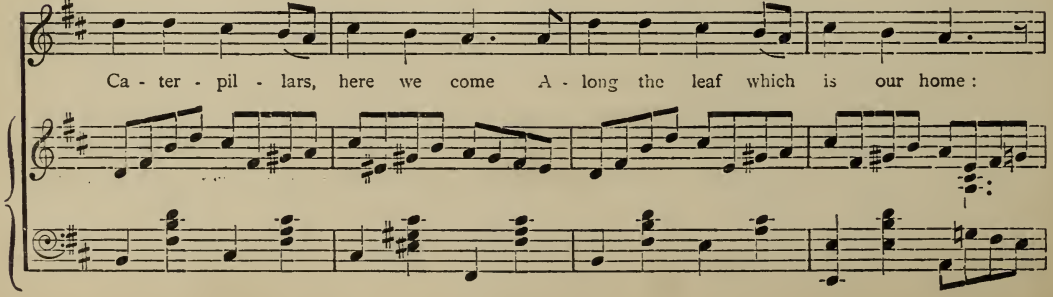


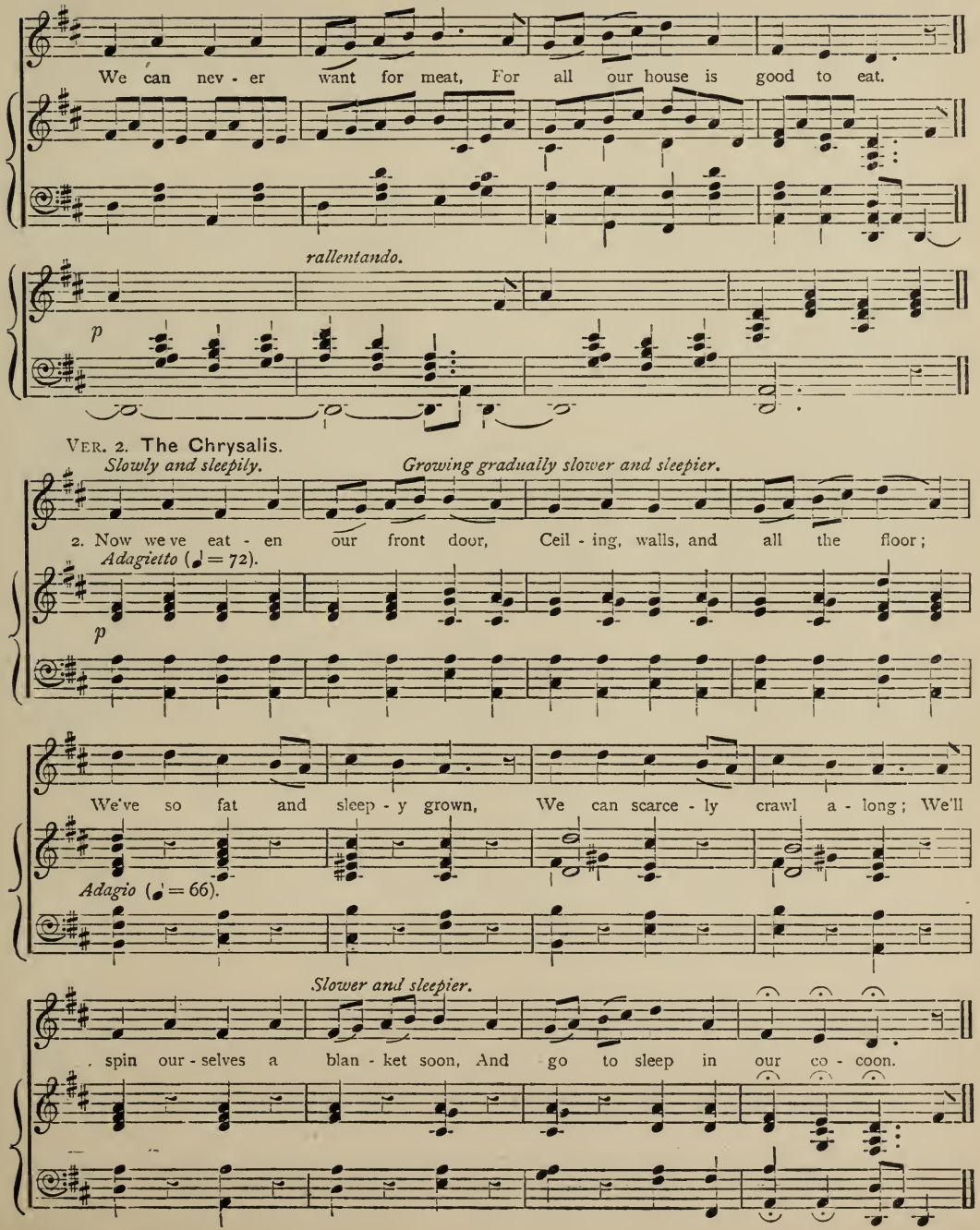


VER. 1. **The Caterpillar.**

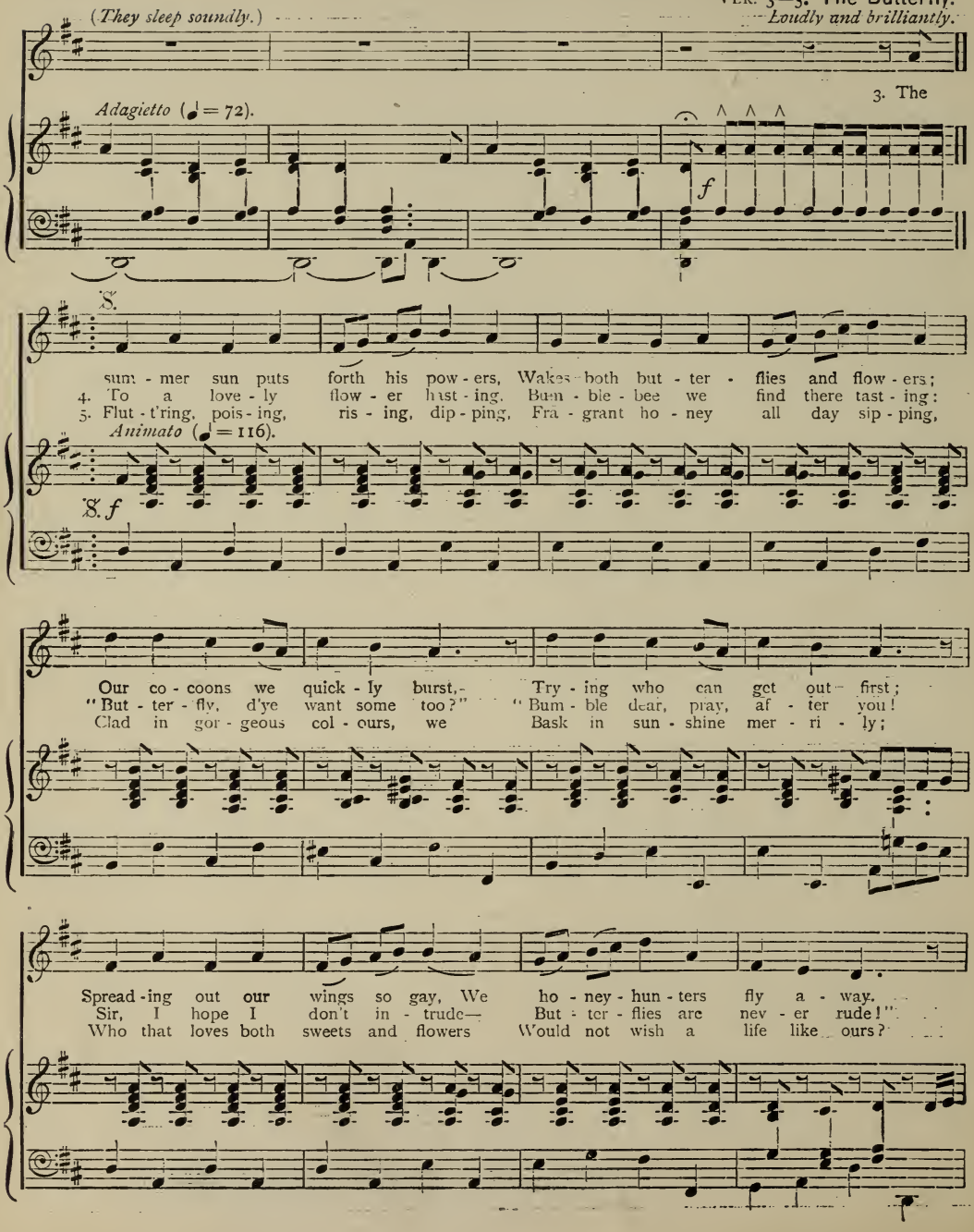
Smoothly and creepily.

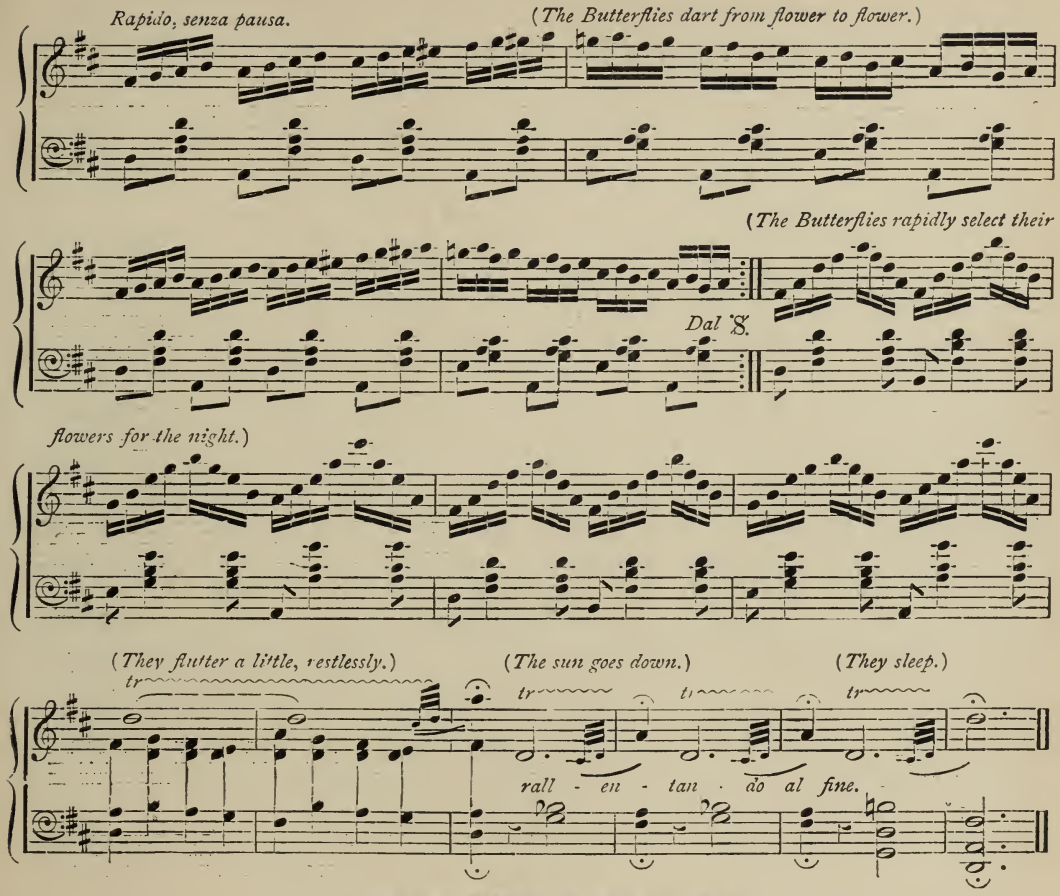





We can nev - er want for meat, For all our house is good to eat.
rallentando.
p
VER. 2. The Chrysalis.
Slowly and sleepily.
Growing gradually slower and sleepier.
2. Now we've eat - en our front door, Ceil - ing, walls, and all the floor;
Adagietto (♩ = 72).
p
We've so fat and sleep - y grown, We can scarce - ly crawl a - long; We'll
Adagio (♩ = 66).
Slower and sleepier.
spin our - selves a blan - ket soon, And go to sleep in our co - coon.

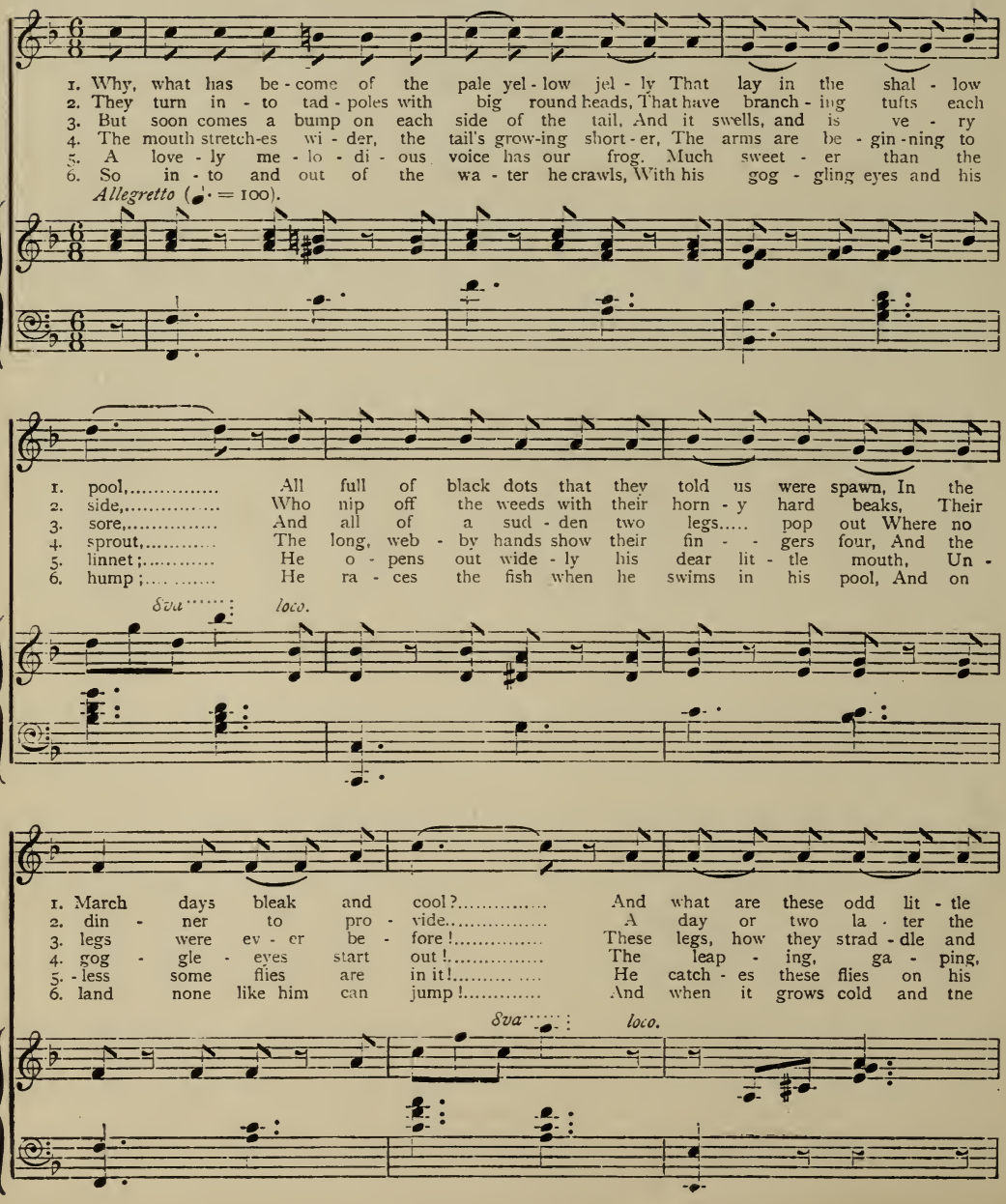
VER. 3—5. **The Butterfly.**

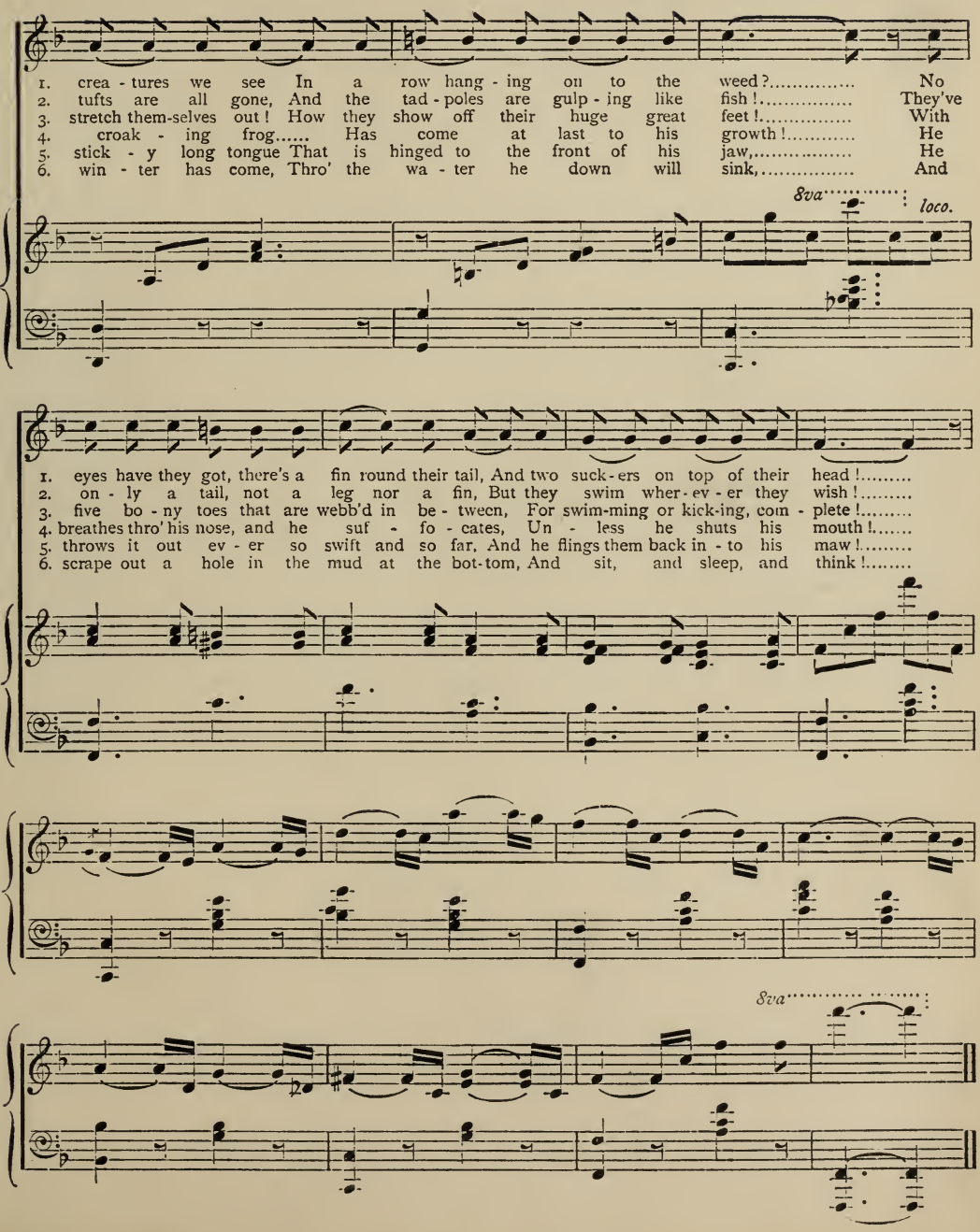

(They sleep soundly.)
Loudly and brilliantly.
3. The
Adagietto (♩ = 72).
f
S.
sum - mer sun puts forth his pow - ers, Wakes both but - ter - flies and flow - ers;
4. To a love - ly flow - er hast - ing, Bum - ble - bee we find there tast - ing:
5. Flut - t'ring, pois - ing, ris - ing, dip - ping, Fra - grant ho - ney all day sip - ping,
Animato (♩ = 116).
S. f
Our co - coons we quick - ly burst, Try - ing who can get out first;
"But - ter - fly, d'ye want some too?" "Bum - ble dear, pray, af - ter you!
Clad in gor - geous col - ours, we Bask in sun - shine mer - ri - ly;
Spread - ing out our wings so gay, We ho - ney - hun - ters fly a - way.
Sir, I hope I don't in - trude— But - ter - flies are nev - er rude!"
Who that loves both sweets and flowers Would not wish a life like ours?


Rapido, senza pausa.
(The Butterflies dart from flower to flower.)
(The Butterflies rapidly select their
Dal 𝄋.
flowers for the night.)
(They flutter a little, restlessly.)
(The sun goes down.)
(They sleep.)
tr
rall - en - tan - do al fine.

DURING the slow chords at the beginning, half-a-dozen children curl themselves up in little balls to represent butterflies' eggs hatching in the sun upon a leaf; the rest of the children, in an irregular ring, represent the edges of the leaf. As soon as the "crawly" introduction to the first verse begins, the caterpillars hatch out, and begin crawling and nibbling at the edges of the leaf. During the second verse, which gets slower and slower, the caterpillars, who have stuffed till they are full, get sleepier and sleepier, and at last choose out places to lie down and go to sleep altogether, first wrapping themselves in their imaginary cocoon-blanket. Their leaf, which is supposed to have been eaten up, separates into individual children; who, for the purposes of the remaining verses, now proceed to plant themselves here and there as flowers, while one of them, mounted on high, beams on the scene through rounded arms, as the sun. Under his rays the butterflies burst their cocoon, and flutter gaily from one flower to another, kissing the sweet blossoms. The bumble-bee and the polite butterfly (chosen beforehand) meet at one of the blossoms, and their dialogue may be sung in alternating solos. The concluding musical phrases are to represent the full and rapid flights of the butterflies by day, their flutterings and frequent pauses as the day draws near its close, and finally the sleep of the flowers at twilight. The butterflies, their wings folded (hands pressed, palms together, above the head), sleep too, resting on the flowers.

Frogs.


1. Why, what has be - come of the pale yel - low jel - ly That lay in the shal - low
2. They turn in - to tad - poles with big round heads, That have branch - ing tufts each
3. But soon comes a bump on each side of the tail, And it swells, and is ve - ry
4. The mouth stretch-es wi - der, the tail's grow-ing short - er, The arms are be - gin - ning to
5. A love - ly me - lo - di - ous voice has our frog. Much sweet - er than the
6. So in - to and out of the wa - ter he crawls, With his gog - gling eyes and his
Allegretto (♩. = 100).
1. pool,..... All full of black dots that they told us were spawn, In the
2. side,..... Who nip off the weeds with their horn - y hard beaks, Their
3. sore,..... And all of a sud - den two legs..... pop out Where no
4. sprout,..... The long, web - by hands show their fin - - gers four, And the
5. linnet;..... He o - pens out wide - ly his dear lit - tle mouth, Un -
6. hump;..... He ra - ces the fish when he swims in his pool, And on
8va
loco.
1. March days bleak and cool?..... And what are these odd lit - tle
2. din - ner to pro - vide..... A day or two la - ter the
3. legs were ev - er be - fore!..... These legs, how they strad - dle and
4. gog - gle - eyes start out!..... The leap - ing, ga - ping,
5. - less some flies are in it!..... He catch - es these flies on his
6. land none like him can jump!..... And when it grows cold and the
8va
loco.


1. crea - tures we see In a row hang - ing on to the weed?..... No
2. tufts are all gone, And the tad - poles are gulp - ing like fish!..... They've
3. stretch them-selves out! How they show off their huge great feet!..... With
4. croak - ing frog..... Has come at last to his growth!..... He
5. stick - y long tongue That is hinged to the front of his jaw,..... He
6. win - ter has come, Thro' the wa - ter he down will sink,..... And
8va
loco.
1. eyes have they got, there's a fin round their tail, And two suck - ers on top of their head!.....
2. on - ly a tail, not a leg nor a fin, But they swim wher - ev - er they wish!.....
3. five bo - ny toes that are webb'd in be - tween, For swim-ming or kick-ing, com - plete!.....
4. breathes thro' his nose, and he suf - fo - cates, Un - less he shuts his mouth!.....
5. throws it out ev - er so swift and so far, And he flings them back in - to his maw!.....
6. scrape out a hole in the mud at the bot-tom, And sit, and sleep, and think!.....
8va

FROGS.

THE children in a ring represent the margin of a shallow pool. One or two are weeds growing in the water, and their arms are the blades or leaves gently swaying to and fro in the ripples. Four or five incipient tadpoles hang on to the weed-blades by their two sucker-hands above their head, swaying with the weeds. Though they cannot conveniently get rid of eyes and mouth, they can at least close them and imagine them absent.

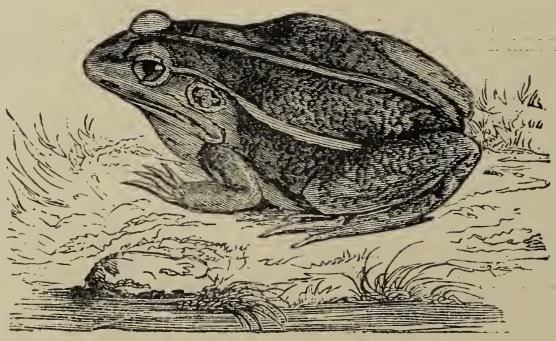
In v. 2 *the tadpoles, now detached, and wearing a long scarf for a tail, wriggle vigorously, occasionally nipping the weeds (and taking care not to hurt them by a too realistic representation). Their legs must be imagined to be absent, and they must disguise their arms as well as they can, holding them tight to their body. It will also be found too difficult to enlarge the head suitably, except in imagination. But the gill-tufts of the first half of the verse may be indicated with two pocket-handkerchiefs, one on each side of the neck, which must be removed before (in the second half) the tadpoles begin to breathe by gulps, like fish.*

Before v. 3 *the long tail must be partly tucked up; and in this verse the arms are still to be quiet, but the legs may give an occasional kick.*

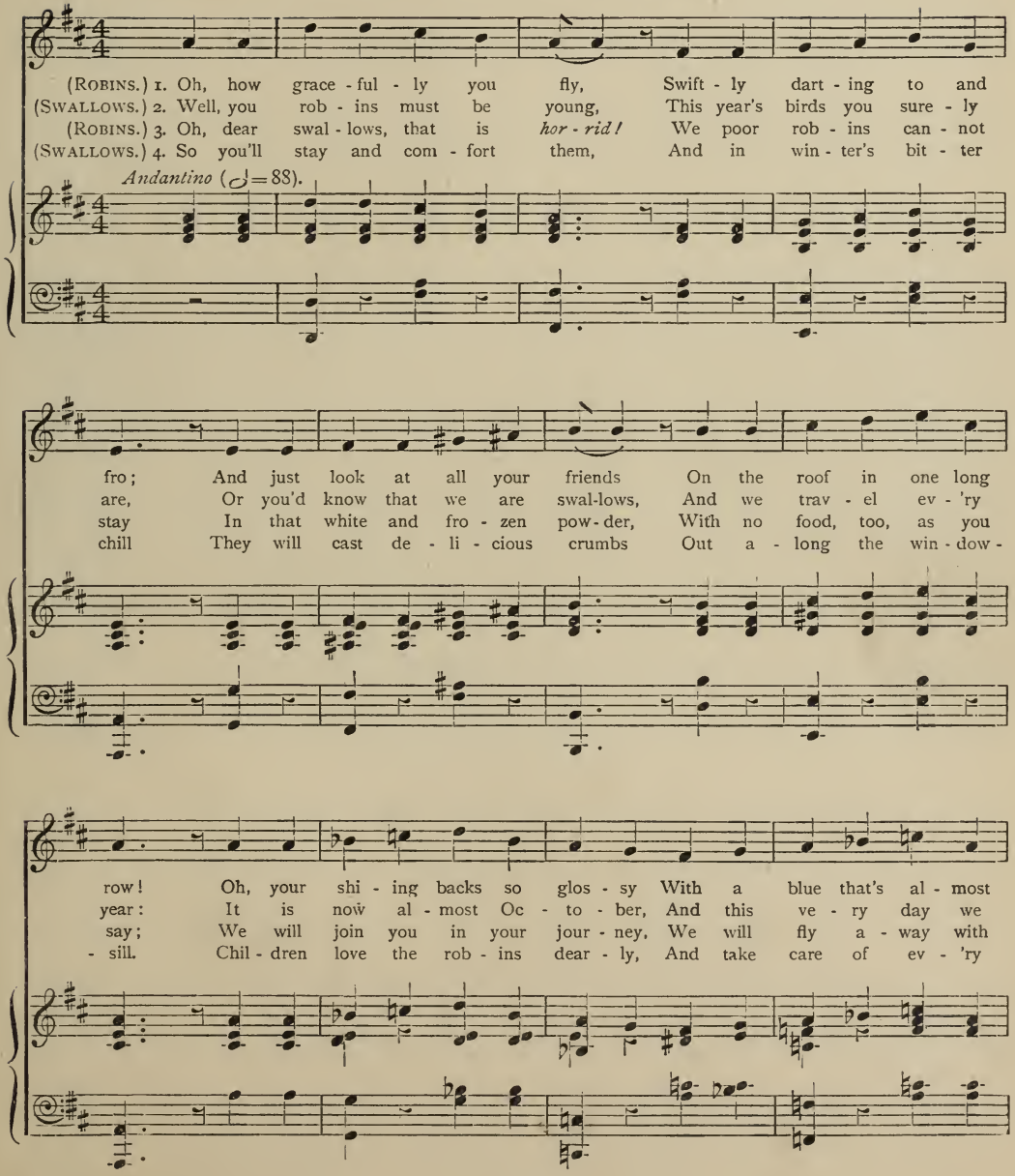
In v. 4 *the tail is entirely tucked up, and the complete frog appears, swimming, kicking, and gaping: during the music between the verses the frogs may croak vigorously. Care should be taken to double the thumbs in, so as only to show four fingers.*

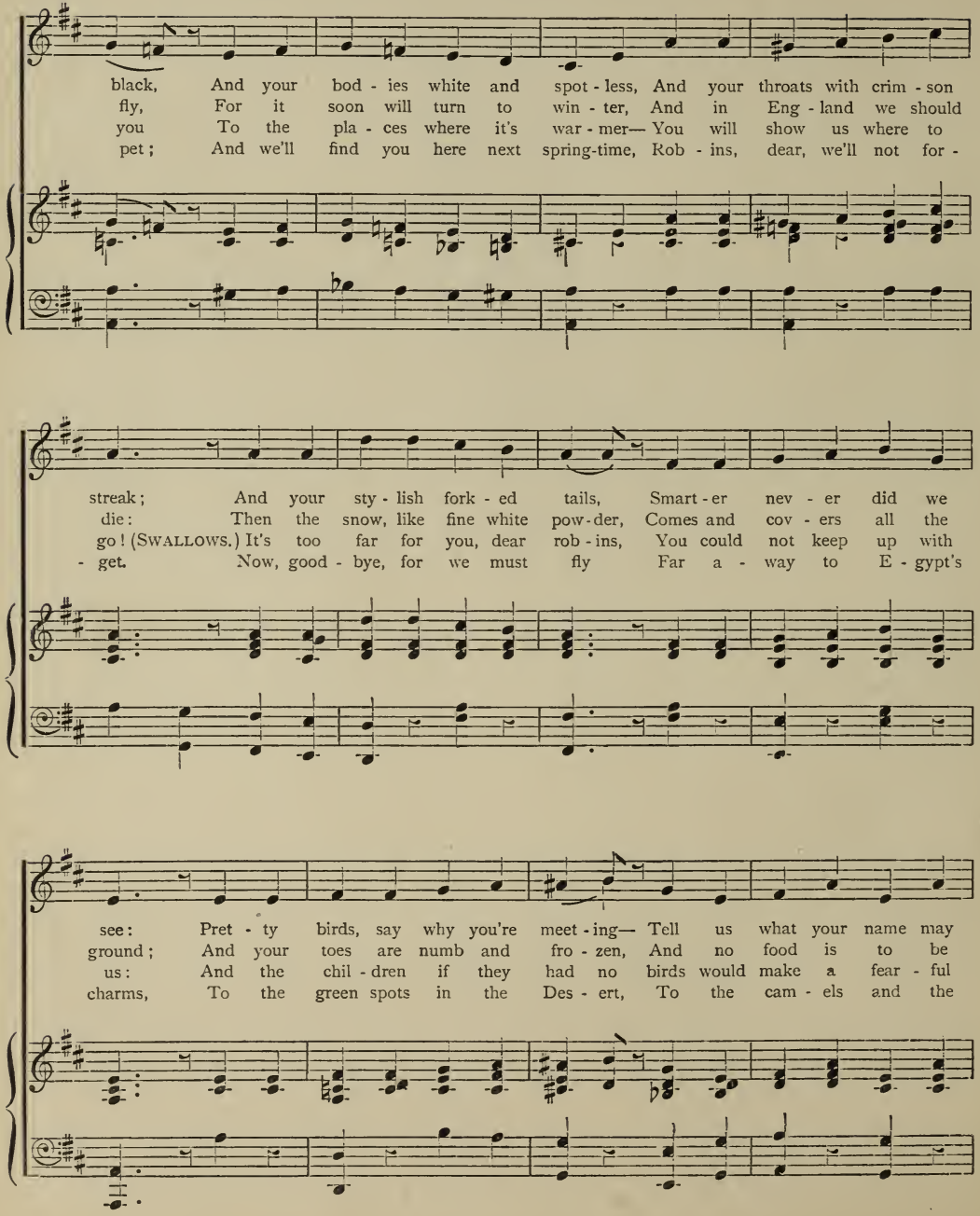
In the next verse the right arm may for the moment represent the hinged tongue of the frog, the elbow held up level with the mouth; then the fore-arm may be suddenly darted out at an imaginary fly, who is thrown violently back into the wide-open mouth, and instantly swallowed. In this verse, the frogs begin crawling up the bank (through the children) and leaping on land.

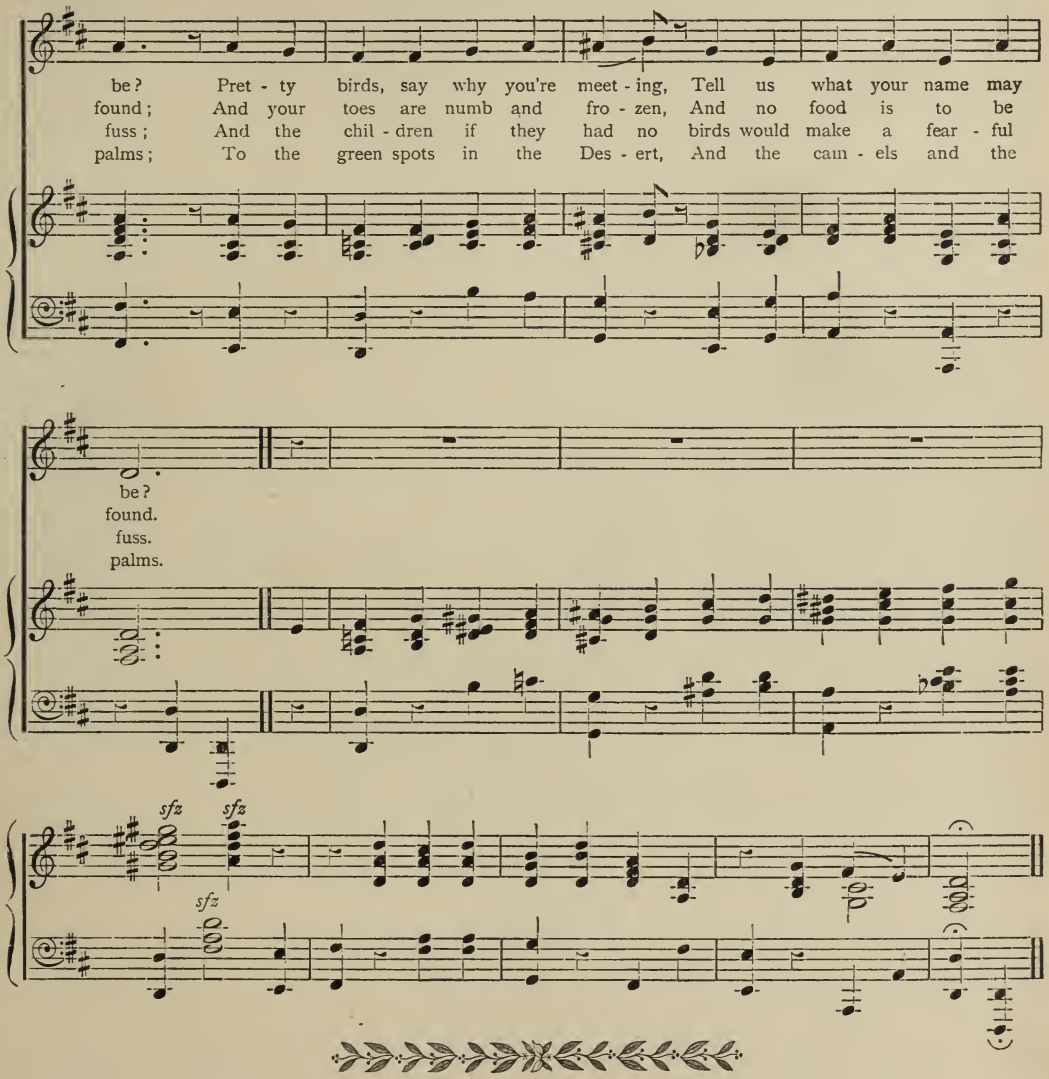
In the last verse they all return to the pool, sink down, and dig an imaginary mud-hole, and grow torpid.



The Swallows Fly.


(Robins.) 1. Oh, how grace - ful - ly you fly, Swift - ly dart - ing to and
(Swallows.) 2. Well, you rob - ins must be young, This year's birds you sure - ly
(Robins.) 3. Oh, dear swal - lows, that is hor - rid! We poor rob - ins can - not
(Swallows.) 4. So you'll stay and com - fort them, And in win - ter's bit - ter
Andantino (♩=88).
fro; And just look at all your friends On the roof in one long
are, Or you'd know that we are swal-lows, And we trav - el ev - 'ry
stay In that white and fro - zen pow - der, With no food, too, as you
chill They will cast de - li - cious crumbs Out a - long the win - dow -
row! Oh, your shi - ing backs so glos - sy With a blue that's al - most
year: It is now al - most Oc - to - ber, And this ve - ry day we
say; We will join you in your jour - ney, We will fly a - way with
- sill. Chil - dren love the rob - ins dear - ly, And take care of ev - 'ry

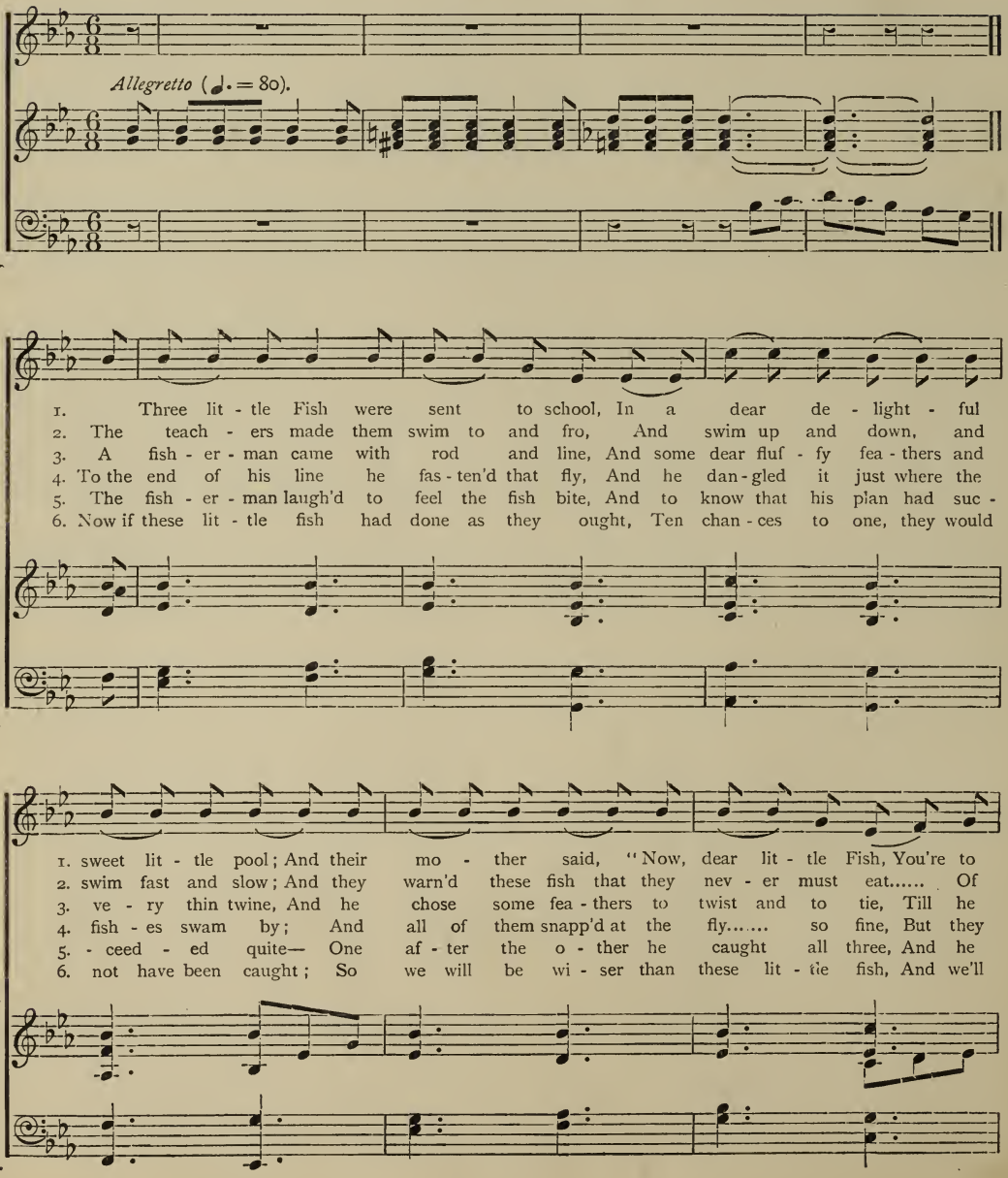
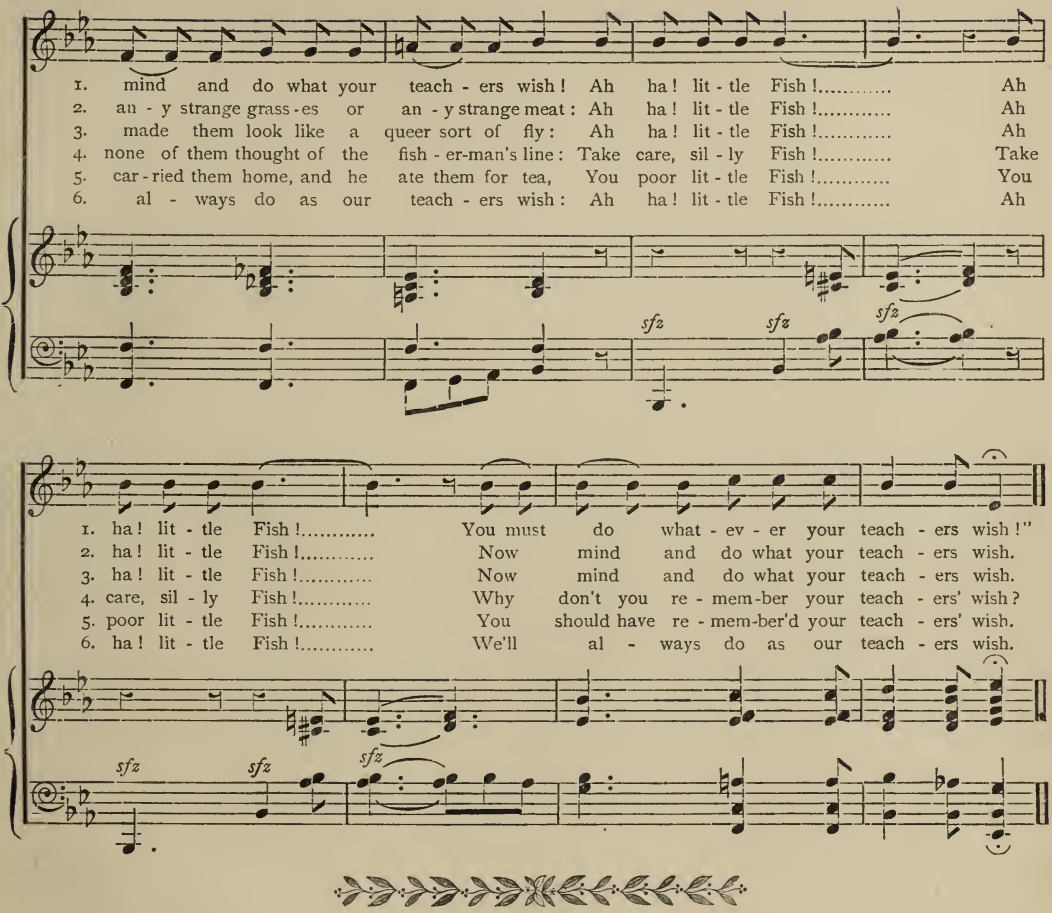

black, And your bod - ies white and spot - less, And your throats with crim - son
fly, For it soon will turn to win - ter, And in Eng - land we should
you To the pla - ces where it's war - mer— You will show us where to
pet; And we'll find you here next spring-time, Rob - ins, dear, we'll not for -
streak; And your sty - lish fork - ed tails, Smart - er nev - er did we
die: Then the snow, like fine white pow - der, Comes and cov - ers all the
go! (SWALLOWS.) It's too far for you, dear rob - ins, You could not keep up with
- get. Now, good - bye, for we must fly Far a - way to E - gypt's
see: Pret - ty birds, say why you're meet - ing— Tell us what your name may
ground; And your toes are numb and fro - zen, And no food is to be
us: And the chil - dren if they had no birds would make a fear - ful
charms, To the green spots in the Des - ert, To the cam - els and the


be? Pret - ty birds, say why you're meet - ing, Tell us what your name may
found; And your toes are numb and fro - zen, And no food is to be
fuss; And the chil - dren if they had no birds would make a fear - ful
palms; To the green spots in the Des - ert, And the cam - els and the
be?
found.
fuss.
palms.
sfz
sfz
sfz

THERE should be two or three robins, and a quantity of swallows. These latter dart to and fro; and every now and then one of them joins the row perching on the roof (that is, as translated, probably on the kindergarten table, or some other elevation).

The robins start with their admiring and inquisitive first verse. The swallows reply, and so on. At the end, all the swallows, who have been occasionally one by one taking little circling flights, all fly away in a long irregular line, round and round the room, as if on their long journey, the robins sitting still and looking disconsolately after them.

Three Little Fish.


Allegretto (♩. = 80).
1. Three lit - tle Fish were sent to school, In a dear de - light - ful
2. The teach - ers made them swim to and fro, And swim up and down, and
3. A fish - er - man came with rod and line, And some dear fluf - fy fea - thers and
4. To the end of his line he fas - ten'd that fly, And he dan - gled it just where the
5. The fish - er - man laugh'd to feel the fish bite, And to know that his plan had suc -
6. Now if these lit - tle fish had done as they ought, Ten chan - ces to one, they would
1. sweet lit - tle pool; And their mo - ther said, "Now, dear lit - tle Fish, You're to
2. swim fast and slow; And they warn'd these fish that they nev - er must eat..... Of
3. ve - ry thin twine, And he chose some fea - thers to twist and to tie, Till he
4. fish - es swam by; And all of them snapp'd at the fly..... so fine, But they
5. - ceed - ed quite— One af - ter the o - ther he caught all three, And he
6. not have been caught; So we will be wi - ser than these lit - tle fish, And we'll

1. mind and do what your teach - ers wish! Ah ha! lit - tle Fish!..... Ah
2. an - y strange grass - es or an - y strange meat: Ah ha! lit - tle Fish!..... Ah
3. made them look like a queer sort of fly: Ah ha! lit - tle Fish!..... Ah
4. none of them thought of the fish - er-man's line: Take care, sil - ly Fish!..... Take
5. car - ried them home, and he ate them for tea, You poor lit - tle Fish!..... You
6. al - ways do as our teach - ers wish: Ah ha! lit - tle Fish!..... Ah
sfz sfz sfz
1. ha! lit - tle Fish!..... You must do what - ev - er your teach - ers wish!"
2. ha! lit - tle Fish!..... Now mind and do what your teach - ers wish.
3. ha! lit - tle Fish!..... Now mind and do what your teach - ers wish.
4. care, sil - ly Fish!..... Why don't you re - mem-ber your teach - ers' wish?
5. poor lit - tle Fish!..... You should have re - mem-ber'd your teach - ers' wish.
6. ha! lit - tle Fish!..... We'll al - ways do as our teach - ers wish.
sfz sfz sfz

(v. 1.) *The pool is made by a ring of children. The fish-mother brings her three children and places them in the pool.*

(v. 2.) *The three fish-teachers (or if numbers are short, one teacher will serve, at a pinch) then instruct their three pupils in swimming.*

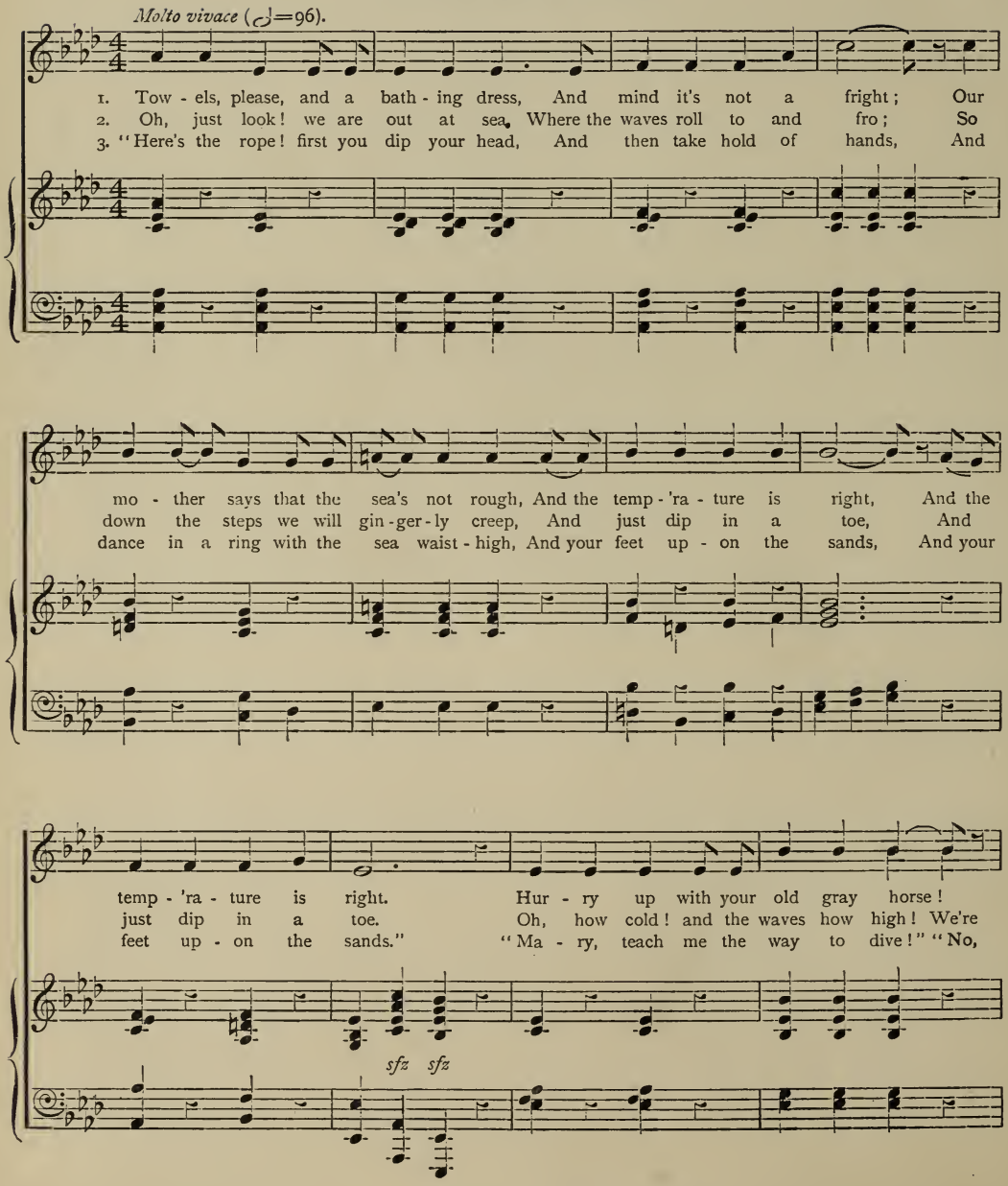
(v. 3.) *The fisherman mounts a high bench-cliff or chair-bank overlooking the pool, carrying a pointer-rod with an imaginary hook and line, and prepares his imaginary artificial flies.*

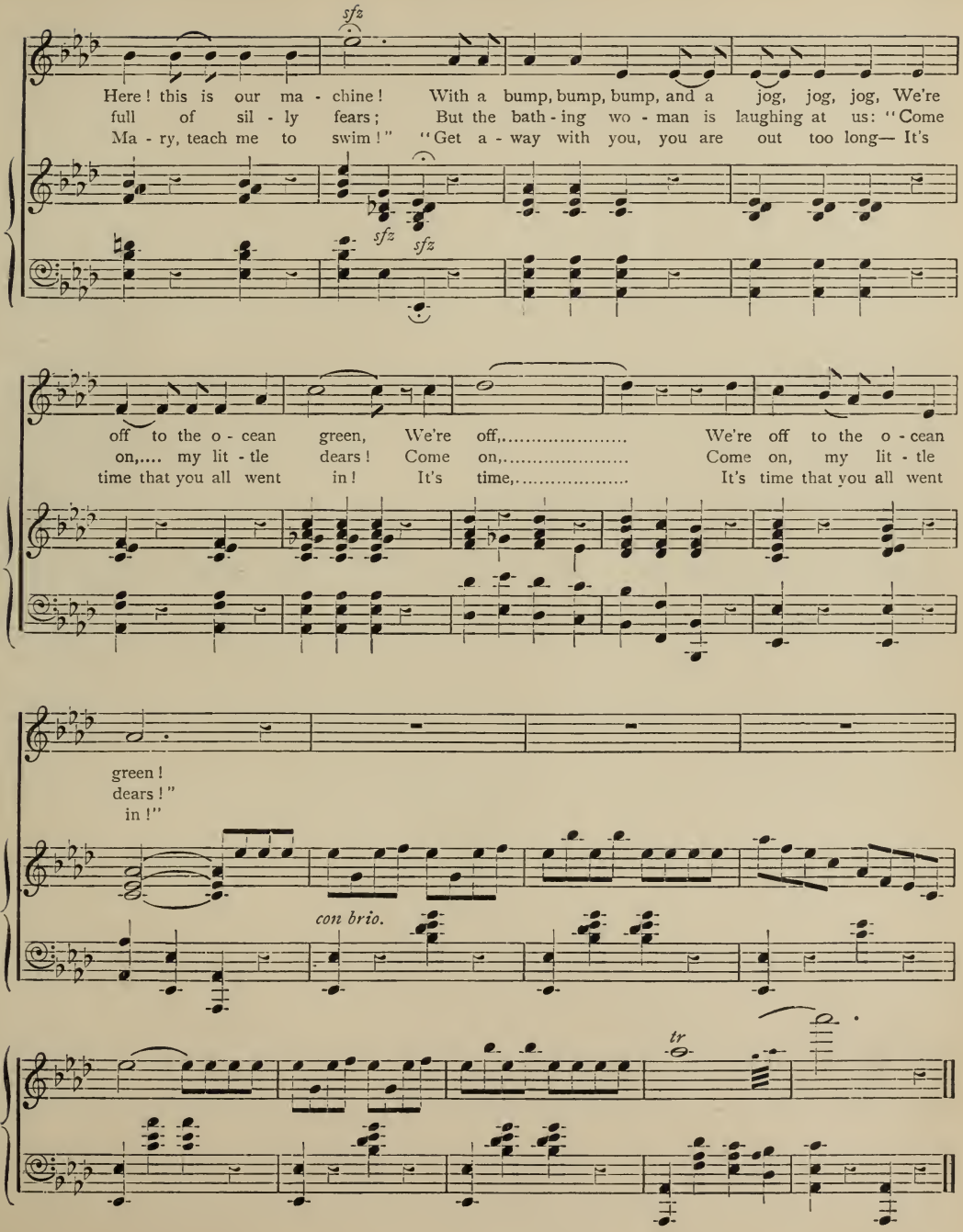
(v. 4.) *The fishing begins; the fisherman throwing his line well behind him into the field so as to get a long cast into the pool, and the fish playing with the bait.*

(v. 5.) *The three little fish are caught one after the other, apparently being dragged out at the end of a line when the fisherman draws back his rod. As soon as they pass out of the ring the fisherman lifts them on to the bank, and they lie there side by side, ready for him to take away.*

(v. 6.) *The three teachers, who have carefully avoided the snare, are left alone in the pool silently to lament the fate of their disobedient pupils. The fisherman on his bank looks with joy on his fine catch.*

Sea-Bathing.


Molto vivace (♩=96).
1. Tow - els, please, and a bath - ing dress, And mind it's not a fright; Our
2. Oh, just look! we are out at sea, Where the waves roll to and fro; So
3. "Here's the rope! first you dip your head, And then take hold of hands, And
mo - ther says that the sea's not rough, And the temp - 'ra - ture is right, And the
down the steps we will gin - ger - ly creep, And just dip in a toe, And
dance in a ring with the sea waist - high, And your feet up - on the sands, And your
temp - 'ra - ture is right. Hur - ry up with your old gray horse!
just dip in a toe. Oh, how cold! and the waves how high! We're
feet up - on the sands." "Ma - ry, teach me the way to dive!" "No,
sfz sfz


sfz
Here! this is our ma - chine! With a bump, bump, bump, and a jog, jog, jog, We're
full of sil - ly fears; But the bath - ing wo - man is laughing at us: "Come
Ma - ry, teach me to swim!" "Get a - way with you, you are out too long— It's
sfz
sfz
off to the o - cean green, We're off,..... We're off to the o - cean
on,.... my lit - tle dears! Come on,..... Come on, my lit - tle
time that you all went in! It's time,..... It's time that you all went
green!
dears!"
in!"
con brio.
tr

SEA-BATHING.

BATHING-MACHINES in the kindergarten are made of eight children: two for the seaward door, two for the landward, two for each side. If three can be found for each side, so much the better, as the other form is undoubtedly too square. There must be a horse, and a bathing-man, who harnesses the horse to the machines when they are drawn into or out of the sea. It is advisable to let the man wear imaginary long sea-boots, and thus be able to guide his horse by walking; for to attempt to ride on the horse would lead to disaster. Two bathers may be accommodated in such a machine as that above described. It would be desirable to have two machines and four bathers; but if only one machine is possible, some bathers must bathe from an imaginary tent on the open beach. A bathing-woman ("Mary") is also necessary; and she may give out the towels and dresses as well as conduct the bathing.

In v. 1 *the bathers crowd round "Mary," demanding towels; and then hurry into their machines. By the 10th bar the man and horse should be forthcoming, so as to set off with the first machine at the 14th bar ("Bump, bump, bump"). At this point the machine itself, the horse, and the man, all join in the song as they move down the imaginary shore. During the music between the verses the second machine is hauled down, and the beach-bathers go into the sea and splash about.*

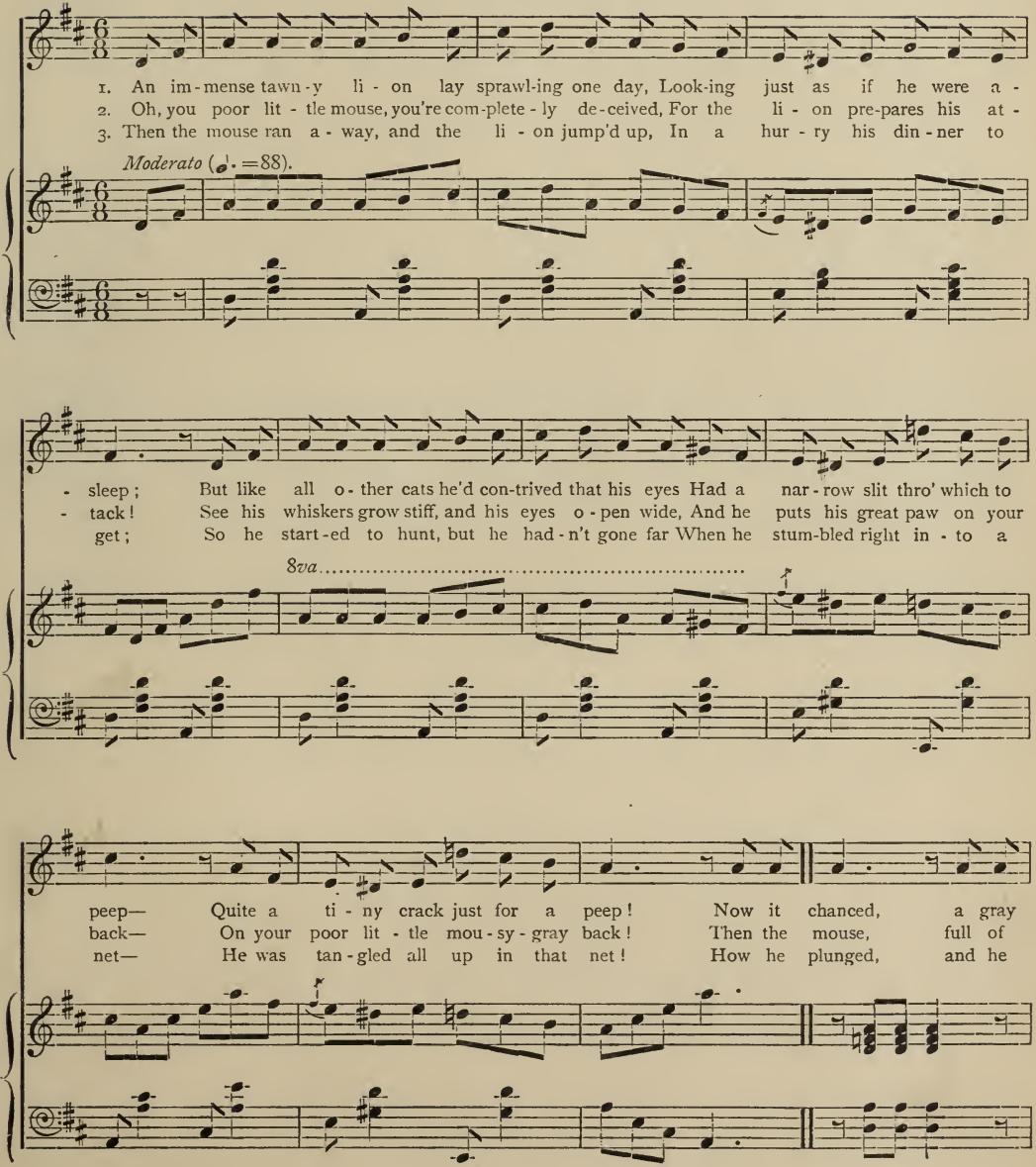
In v. 2 *the bathers peep out of the seaward door of the machine. It will not be necessary for the door-children to turn, as on a hinge: if they hold hands, and the bather pulls their hands inwards and apart, this will be accepted as representing an inward-opening door. First one bather, from each machine, and then the other, gingerly descend the imaginary steps to the water. This verse may be sung, as the words suggest—the first part as a solo for bathers, the conclusion as a solo for "Mary"; but in practice it may be found musically better that all the children, regardless of probability, should join in. At the close of the verse all the bathers are in the water.*

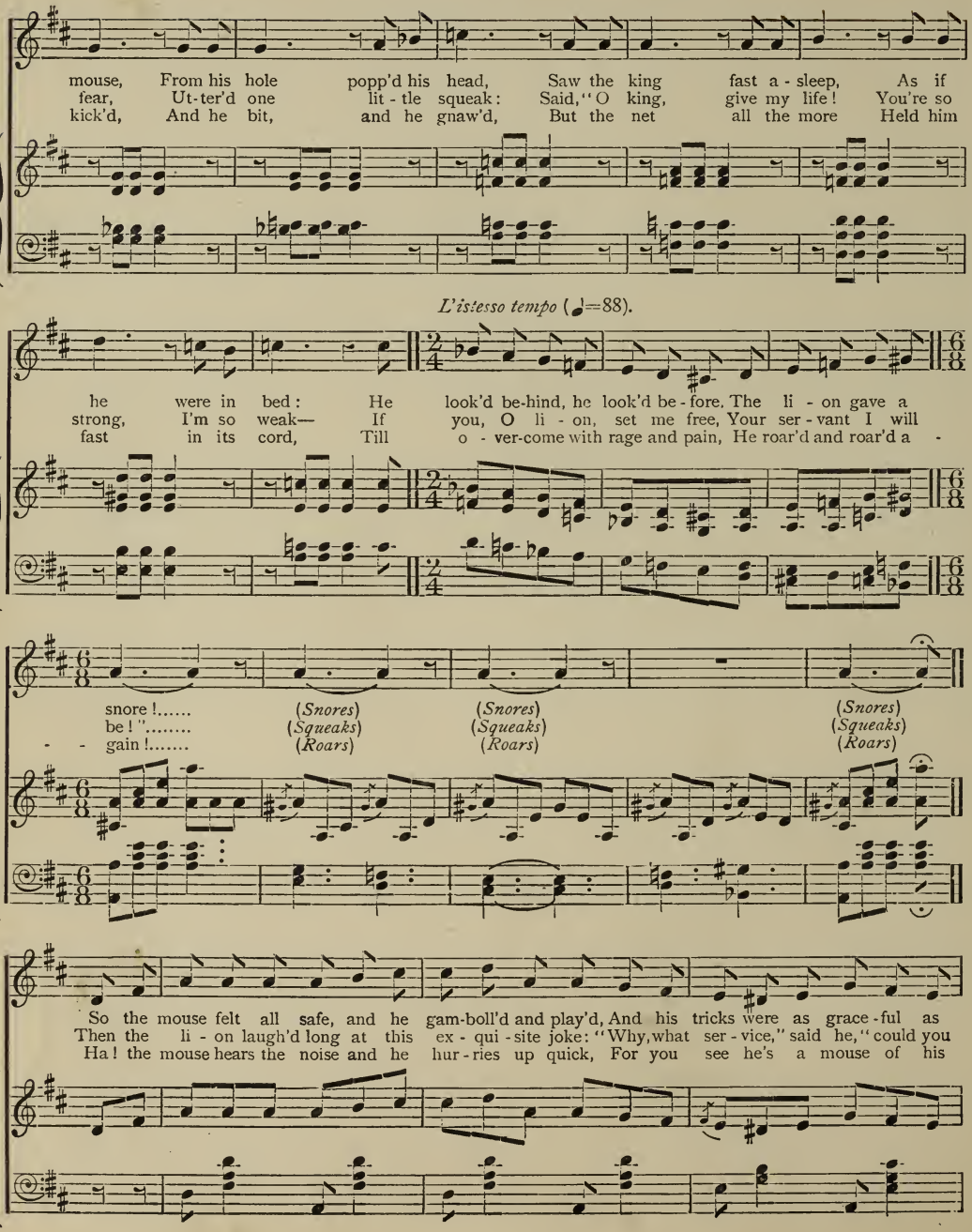
In v. 3 *"Mary" (who should have a good, loud voice) starts with a solo of directions which the bathers execute as she gives them out. Next, one bather, or one group, calls for her teaching, and then a second bather, or a second group, clamours in turn. "Mary," and the whole body of children, finish out the verse; and the bathers, seeing that "it is time that they all went in," mount into the machines, close the door (by reversing their previous action), and are dragged ashore by the horse and the bathing-man. Of course they come out of the machines by the landward door; and "Mary," emerging from the water, collects the towels, &c., which they have left behind them in the machines.*

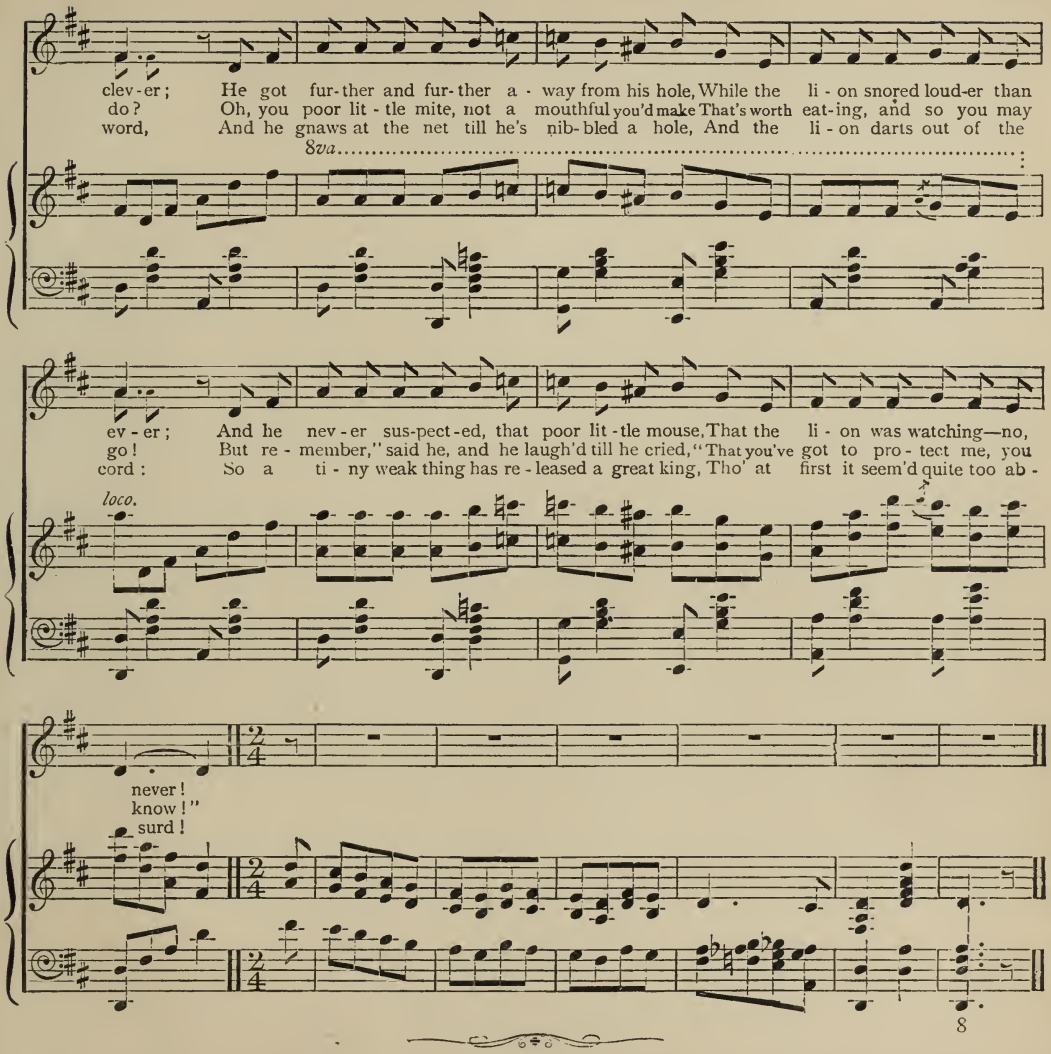
The whole game should be extremely spirited and full of movement; the song as rapid as is consistent with clearness of speech, running on unbroken, except for the pause as marked. Plenty of time should be given on the pause, to provide a contrast for the rapid movement when resumed. There should be no pause between the verses.

The Mouse and the Lion.

A FABLE.

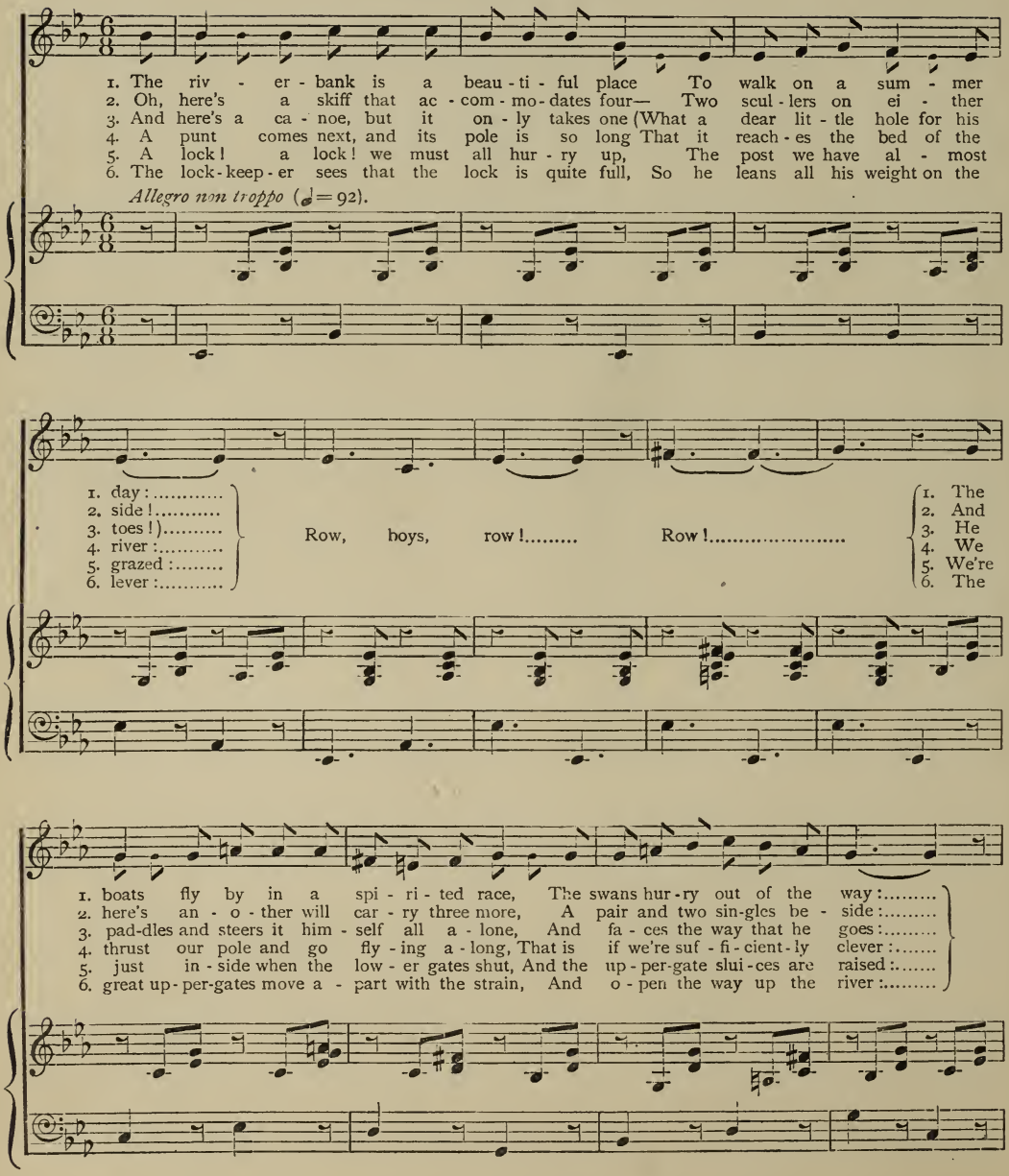

1. An im-mense tawn-y li-on lay sprawl-ing one day, Look-ing just as if he were a-
2. Oh, you poor lit-tle mouse, you're com-plete-ly de-ceived, For the li-on pre-pares his at-
3. Then the mouse ran a-way, and the li-on jump'd up, In a hur-ry his din-ner to
Moderato (♩. =88).
-sleep; But like all o-ther cats he'd con-trived that his eyes Had a nar-row slit thro' which to
-tack! See his whiskers grow stiff, and his eyes o-pen wide, And he puts his great paw on your
get; So he start-ed to hunt, but he had-n't gone far When he stum-bled right in-to a
8va
peep— Quite a ti-ny crack just for a peep! Now it chanced, a gray
back— On your poor lit-tle mou-sy-gray back! Then the mouse, full of
net— He was tan-gled all up in that net! How he plunged, and he

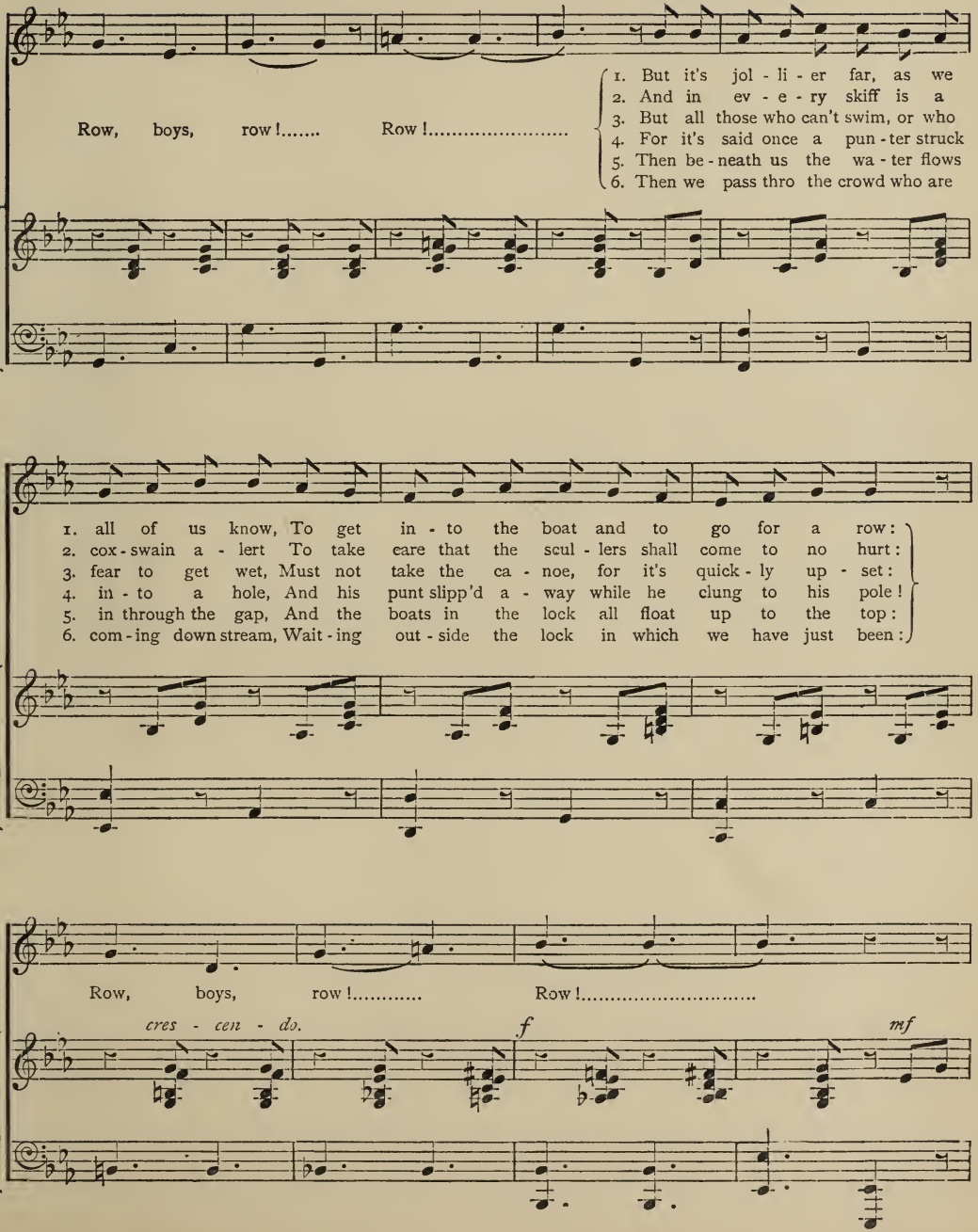
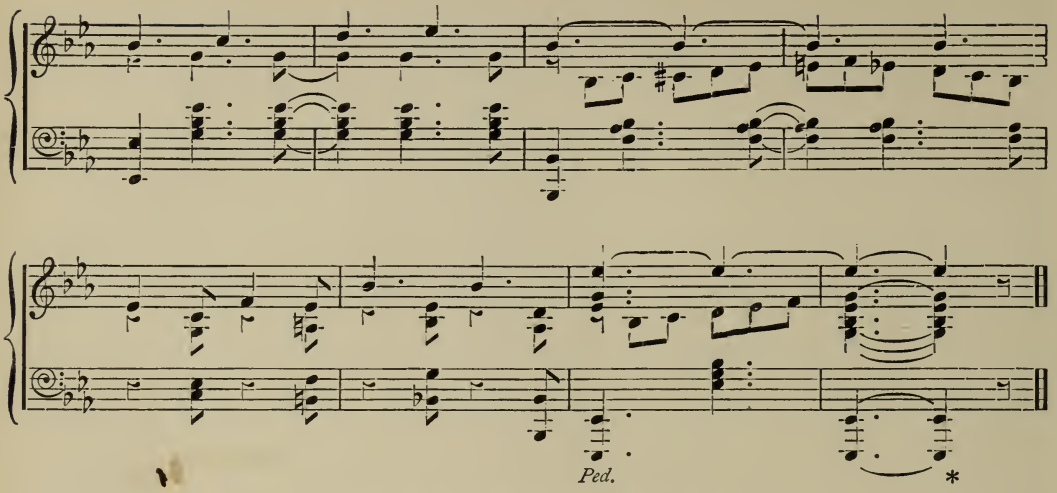

mouse, From his hole popp'd his head, Saw the king fast a - sleep, As if
fear, Ut-ter'd one lit - tle squeak: Said, "O king, give my life! You're so
kick'd, And he bit, and he gnaw'd, But the net all the more Held him
L'istesso tempo (♩=88).
he were in bed: He look'd be-hind, he look'd be - fore. The li - on gave a
strong, I'm so weak— If you, O li - on, set me free, Your ser - vant I will
fast in its cord, Till o - ver-come with rage and pain, He roar'd and roar'd a -
snore !..... (Snores) (Snores) (Snores)
be ! "..... (Squeaks) (Squeaks) (Squeaks)
- - gain !..... (Roars) (Roars) (Roars)
So the mouse felt all safe, and he gam-boll'd and play'd, And his tricks were as grace - ful as
Then the li - on laugh'd long at this ex - qui - site joke: "Why, what ser - vice," said he, "could you
Ha! the mouse hears the noise and he hur - ries up quick, For you see he's a mouse of his


clev - er; He got fur - ther and fur - ther a - way from his hole, While the li - on snored loud-er than
do? Oh, you poor lit - tle mite, not a mouthful you'd make That's worth eat-ing, and so you may
word, And he gnaws at the net till he's nib-bled a hole, And the li - on darts out of the
8va
ev - er; And he nev - er sus-pect-ed, that poor lit - tle mouse, That the li - on was watching—no,
go! But re - member," said he, and he laugh'd till he cried, "That you've got to pro - tect me, you
cord: So a ti - ny weak thing has re - leased a great king, Tho' at first it seem'd quite too ab -
loco.
never!
know!"
surd!
8

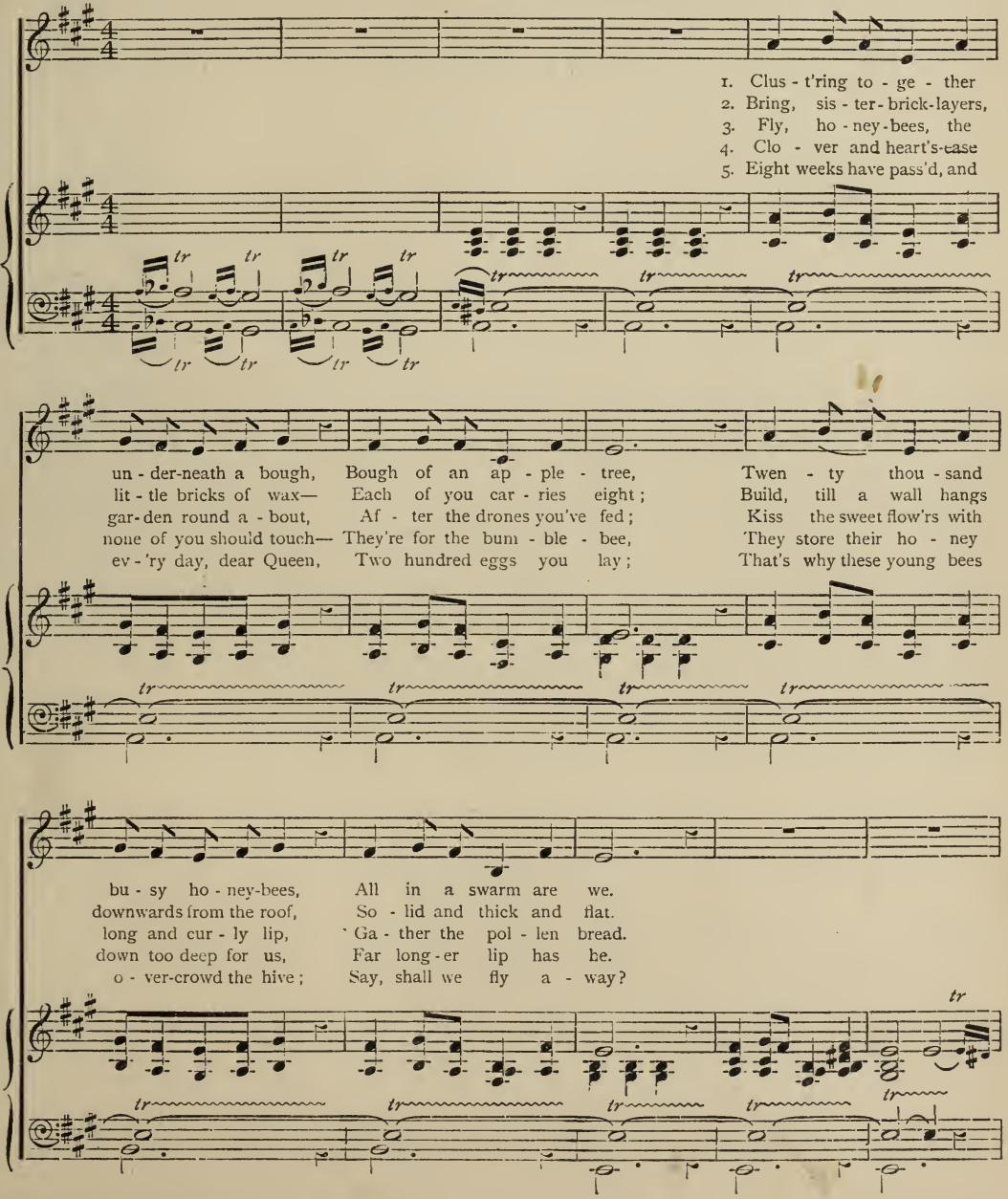
THE mouse (the very smallest child) and the lion (the biggest child) will probably be too anxious about their game to sing much; but the other children will sing for them. In the first two verses these may be vultures, or jackals, looking on. But at the close of v. 2 *the hunter will expect them to become his net; this they make by standing in a ring, and joining hands in the midst, crossing their arms to indicate the reticulations of the net. The hunter places his net artfully amongst imaginary rocks, and hurries off to the furthest part of the desert, where he hides out of harm's way. In* v. 3 *the lion blunders into the net and falls, the net spreading right over him: in his rage he may vigorously roar (at the proper place); but when kicking he must use discretion, and only kick the floor. In* v. 4 *the mouse bites a hole in the net, and the lion just escapes as the hunter crawls cautiously into sight. The lion and mouse run off hand in hand, and the hunter looks after them, disappointed at the failure of his plans.*

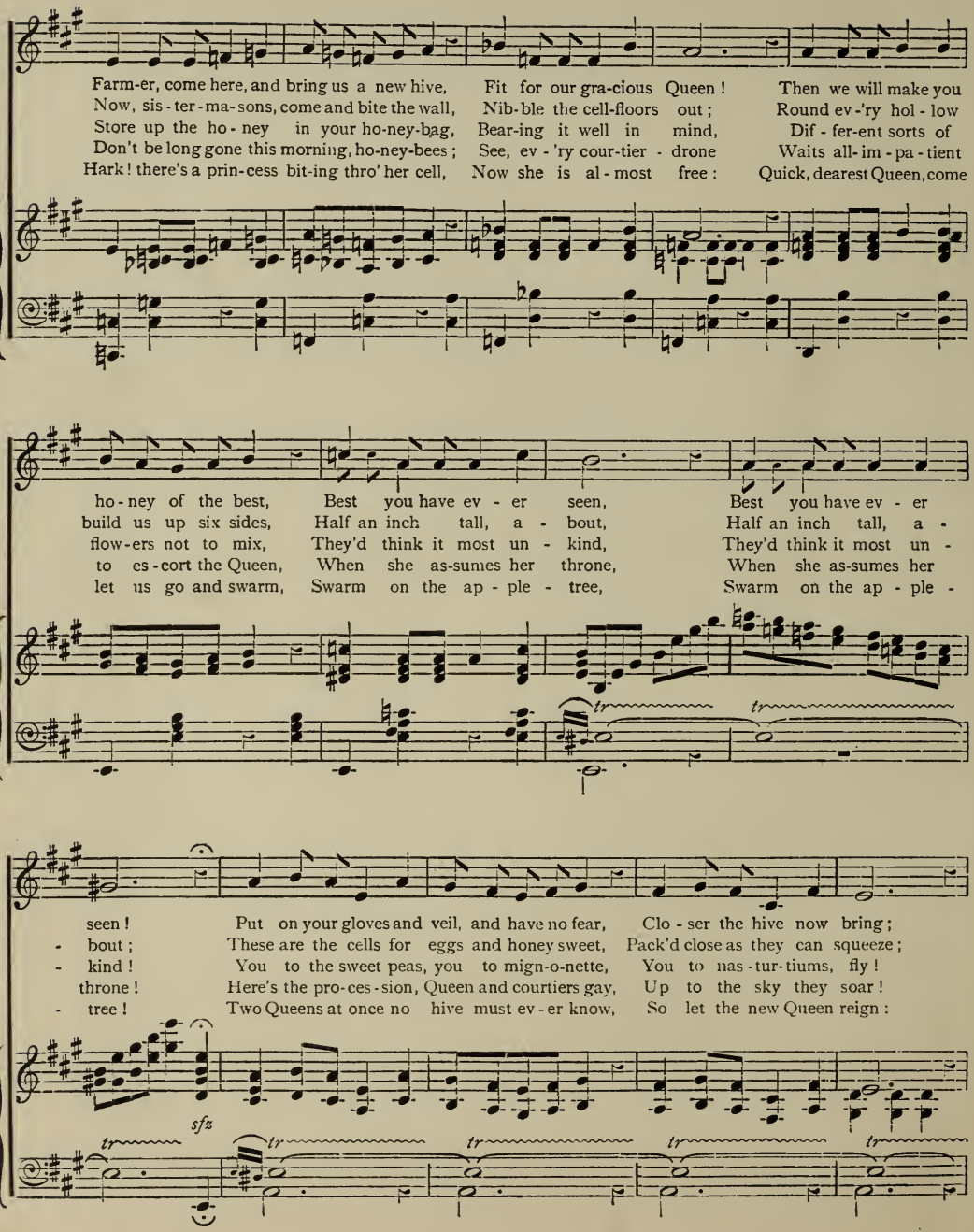
Up the River.

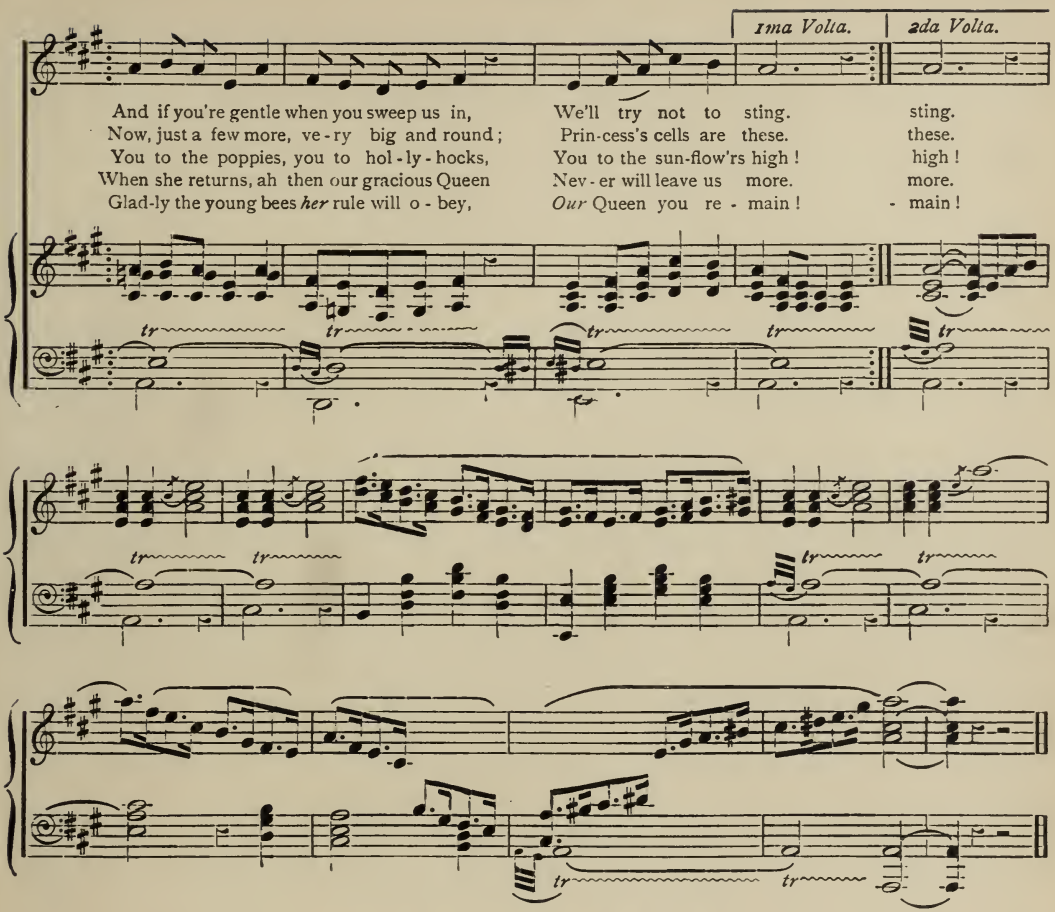

1. The riv - er - bank is a beau - ti - ful place To walk on a sum - mer
2. Oh, here's a skiff that ac - com - mo - dates four— Two scul - lers on ei - ther
3. And here's a ca - noe, but it on - ly takes one (What a dear lit - tle hole for his
4. A punt comes next, and its pole is so long That it reach - es the bed of the
5. A lock! a lock! we must all hur - ry up, The post we have al - most
6. The lock-keep - er sees that the lock is quite full, So he leans all his weight on the
Allegro non troppo (♩= 92).
1. day :.....
2. side !.....
3. toes !).....
4. river :.....
5. grazed :.....
6. lever :.....
Row, boys, row !..... Row !.....
1. The
2. And
3. He
4. We
5. We're
6. The
1. boats fly by in a spi - ri - ted race, The swans hur - ry out of the way :.....
2. here's an - o - ther will car - ry three more, A pair and two sin-gles be - side :.....
3. pad-dles and steers it him - self all a - lone, And fa - ces the way that he goes :.....
4. thrust our pole and go fly - ing a - long, That is if we're suf - fi - cient - ly clever :.....
5. just in - side when the low - er gates shut, And the up - per-gate slui - ces are raised :.....
6. great up - per-gates move a - part with the strain, And o - pen the way up the river :.....


Row, boys, row!..... Row!.....
1. But it's jol - li - er far, as we
2. And in ev - e - ry skiff is a
3. But all those who can't swim, or who
4. For it's said once a pun - ter struck
5. Then be - neath us the wa - ter flows
6. Then we pass thro the crowd who are
1. all of us know, To get in - to the boat and to go for a row:
2. cox - swain a - lert To take eare that the scul - lers shall come to no hurt:
3. fear to get wet, Must not take the ca - noe, for it's quick - ly up - set:
4. in - to a hole, And his punt slipp'd a - way while he clung to his pole!
5. in through the gap, And the boats in the lock all float up to the top:
6. com - ing down stream, Wait - ing out - side the lock in which we have just been:
Row, boys, row!..... Row!.....
cres - cen - do.
f
mf

THE boats themselves are imagined: their occupants are seated suitably, one behind the other, in boatloads, along the floor (not too far apart, because of verses 5 *and* 6*); scullers facing aft, coxswains forward; canoeists facing forward. Punters stand up and face forward. Care must be taken to make scullers row "with the back" (not merely "with the arms"), and to "feather," whether rowing a single scull or a pair. The coxswain may bend with his crew, racing-fashion. The canoe is for "Rob Roy" paddling;* i.e., *for a double-bladed paddle, used alternately right side and left. The paddle is held by both hands in the middle of the stem, knuckles outwards, and is plunged vertically into the water, the canoeist getting it well over the side. The hand which for the time is the upper hand is held steady, serving as the fulcrum; the lower hand makes the stroke by pulling the blade back; each hand is alternately lower and upper, of course, as the blade shifts from side to side. The punter thrusts his pole in vertically, then leans forward on it for the stroke—it is therefore very slanting when he pulls it up at the recover: he should carry some ladies as passengers. Good punters do not move in the punt—the arms and body do all the work.*

Any children over and above these may be spectators on the banks. In vv. 5 and 6 *they must be the lock-gates. The lock-keeper and his assistant make a row of four children across the stream in front of the uppermost boat, this serves for the closed upper gates: a couple of pairs also stand ready to close in behind the lowermost boat, for the lower gates; the sides of the lock may quite well be imagined. The whole fleet is supposed to have entered the lock. At the words "the lower gates shut," the lock-keeper on one side of the lock, and his assistant on the other, shut the gates, leaning on imaginary levers. Both pairs of gates will now be shut, and the lock-keeper walks along the edge of the closed lock, and collects the tolls in a bag at the end of a stick, whilst the assistant turns the wheels which raise the sluices of the upper gates, to let the water in. In* v. 6 *the two lock-keepers open the upper gates ready for the boats to pass out and up the river, each one leaning upon his lever.*

Bees.

1. Clus - t'ring to - ge - ther
2. Bring, sis - ter - brick - layers,
3. Fly, ho - ney - bees, the
4. Clo - ver and heart's - ease
5. Eight weeks have pass'd, and
un - der-neath a bough, Bough of an ap - ple - tree, Twen - ty thou - sand
lit - tle bricks of wax— Each of you car - ries eight; Build, till a wall hangs
gar - den round a - bout, Af - ter the drones you've fed; Kiss the sweet flow'rs with
none of you should touch— They're for the bum - ble - bee, They store their ho - ney
ev - 'ry day, dear Queen, Two hundred eggs you lay; That's why these young bees
bu - sy ho - ney-bees, All in a swarm are we.
downwards from the roof, So - lid and thick and flat.
long and cur - ly lip, Ga - ther the pol - len bread.
down too deep for us, Far long - er lip has he.
o - ver-crowd the hive; Say, shall we fly a - way?

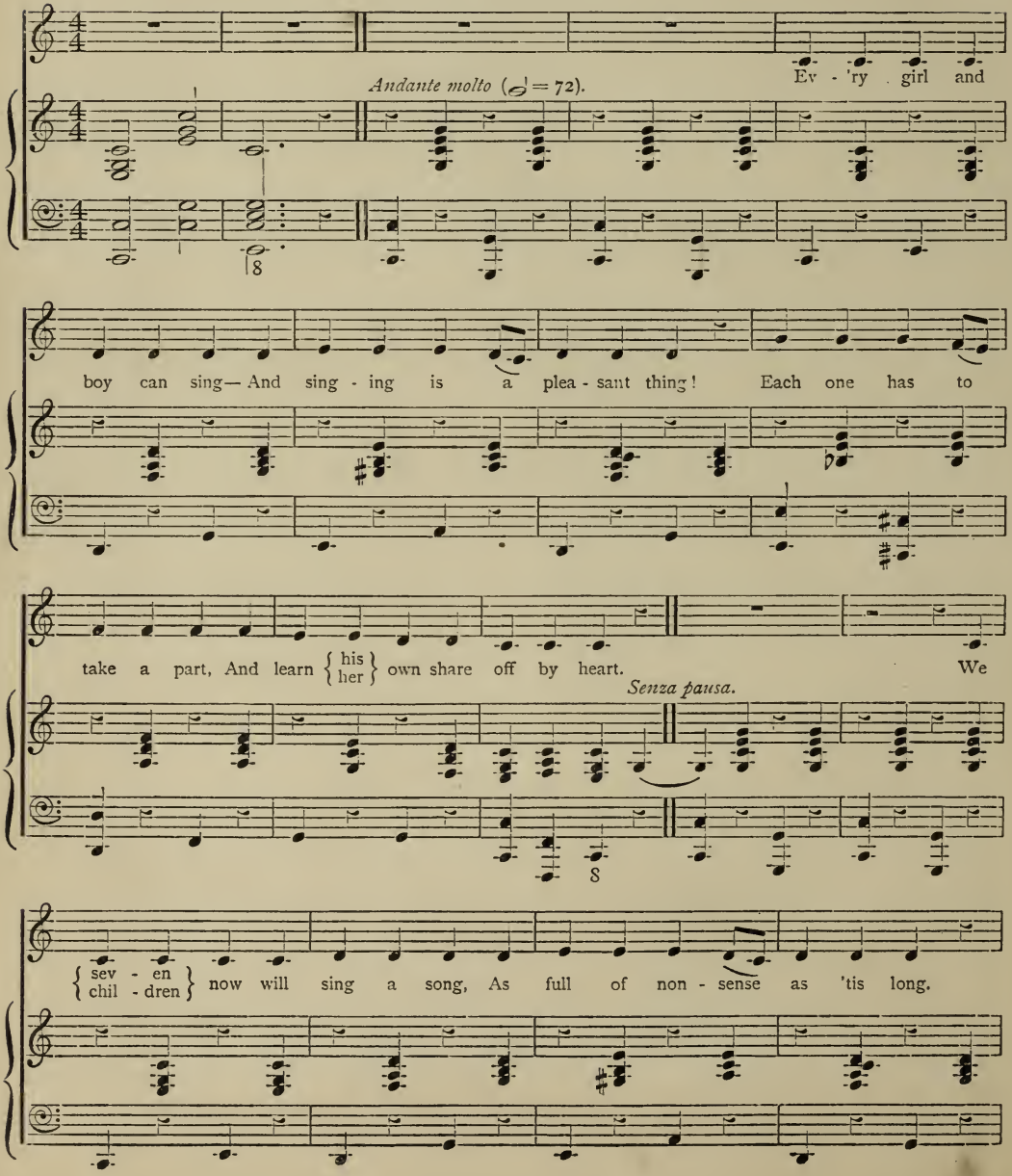
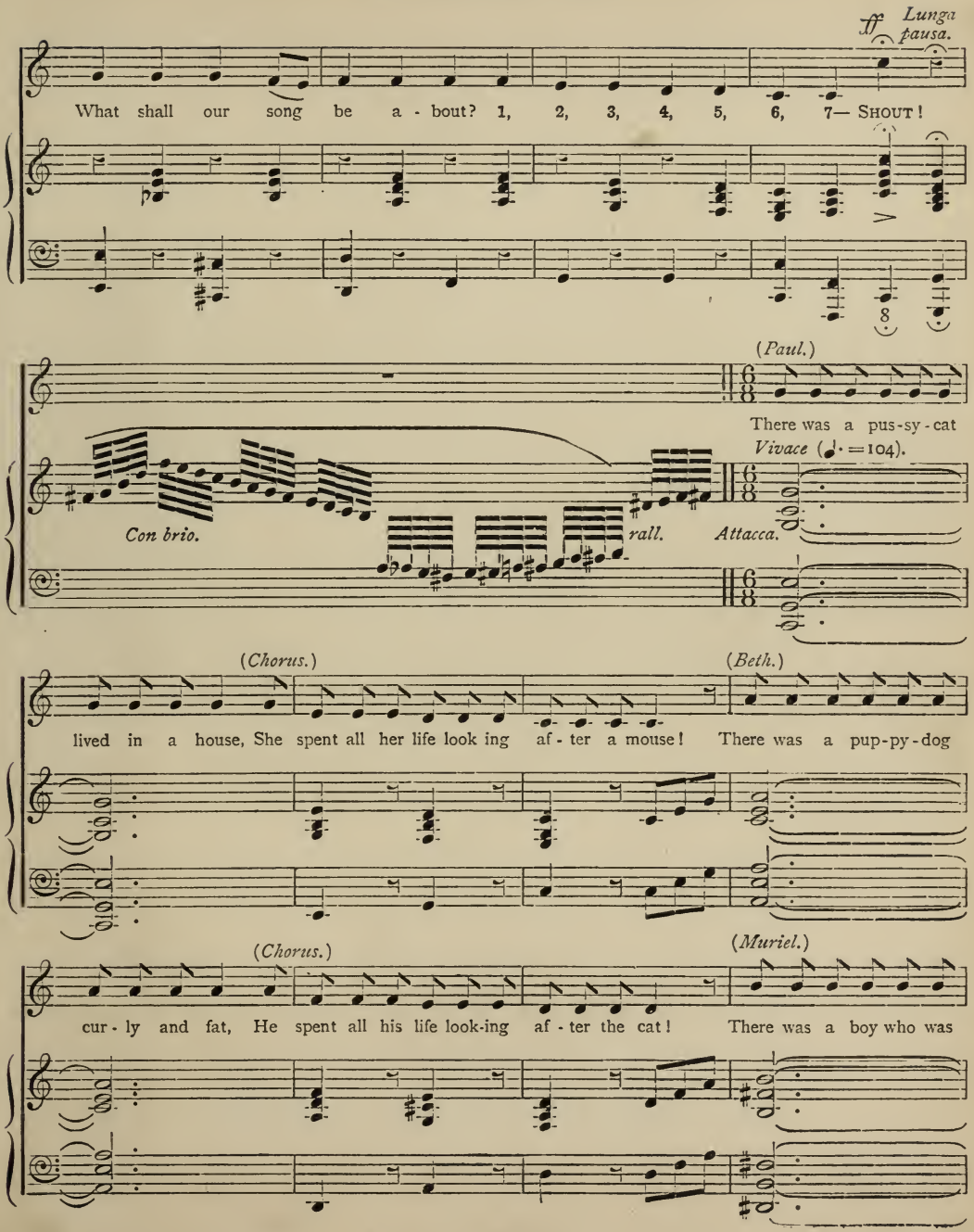
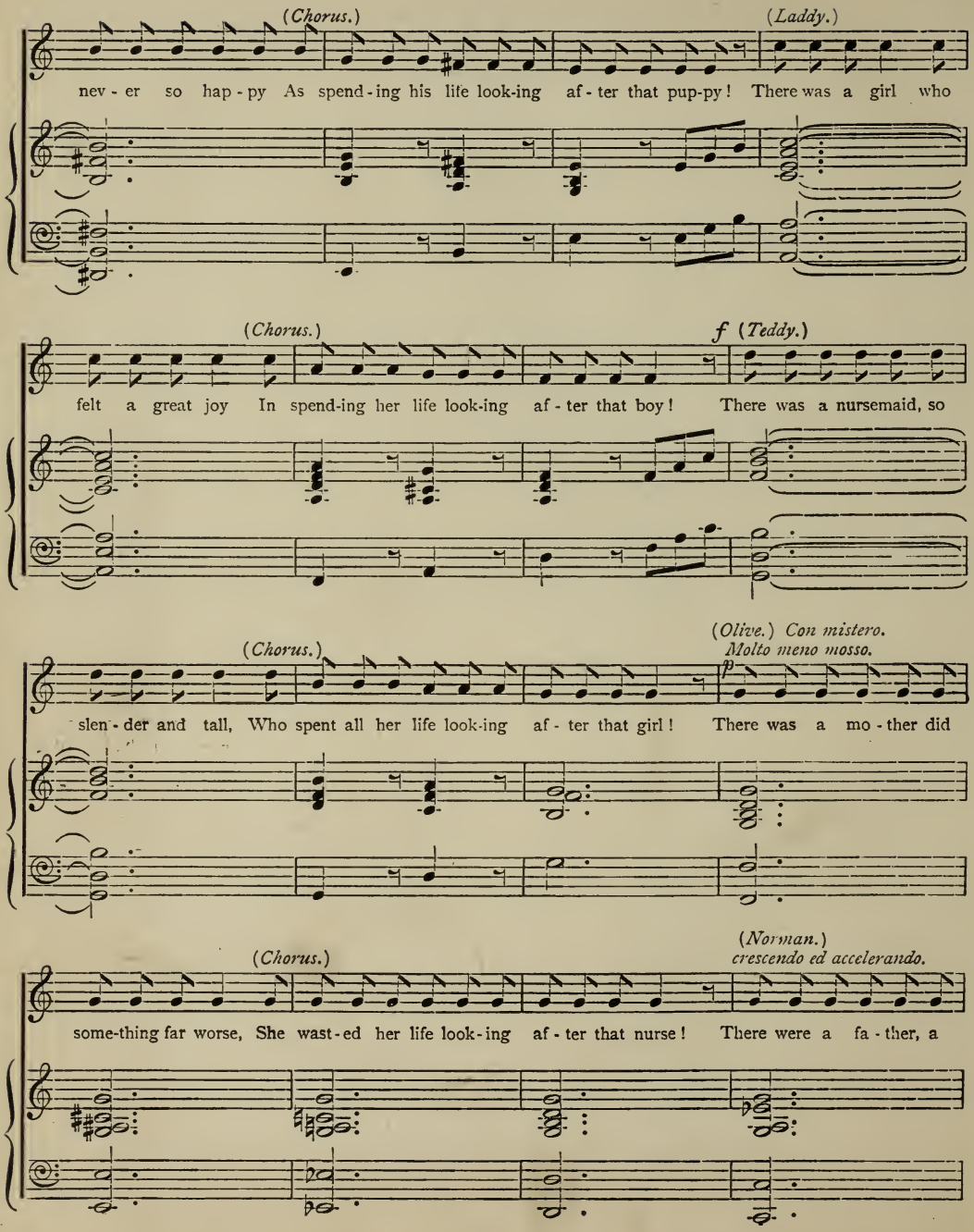

Farm-er, come here, and bring us a new hive, Fit for our gra-cious Queen! Then we will make you
Now, sis-ter-ma-sons, come and bite the wall, Nib-ble the cell-floors out; Round ev-'ry hol-low
Store up the ho-ney in your ho-ney-bag, Bear-ing it well in mind, Dif-fer-ent sorts of
Don't be long gone this morning, ho-ney-bees; See, ev-'ry cour-tier-drone Waits all-im-pa-tient
Hark! there's a prin-cess bit-ing thro' her cell, Now she is al-most free: Quick, dearest Queen, come
ho-ney of the best, Best you have ev-er seen, Best you have ev-er
build us up six sides, Half an inch tall, a-bout, Half an inch tall, a-
flow-ers not to mix, They'd think it most un-kind, They'd think it most un-
to es-cort the Queen, When she as-sumes her throne, When she as-sumes her
let us go and swarm, Swarm on the ap-ple-tree, Swarm on the ap-ple-
tr
tr
seen! Put on your gloves and veil, and have no fear, Clo-ser the hive now bring;
-bout; These are the cells for eggs and honey sweet, Pack'd close as they can squeeze;
-kind! You to the sweet peas, you to mign-o-nette, You to nas-tur-tiums, fly!
throne! Here's the pro-ces-sion, Queen and courtiers gay, Up to the sky they soar!
-tree! Two Queens at once no hive must ev-er know, So let the new Queen reign:
sfz
tr
tr
tr
tr
tr

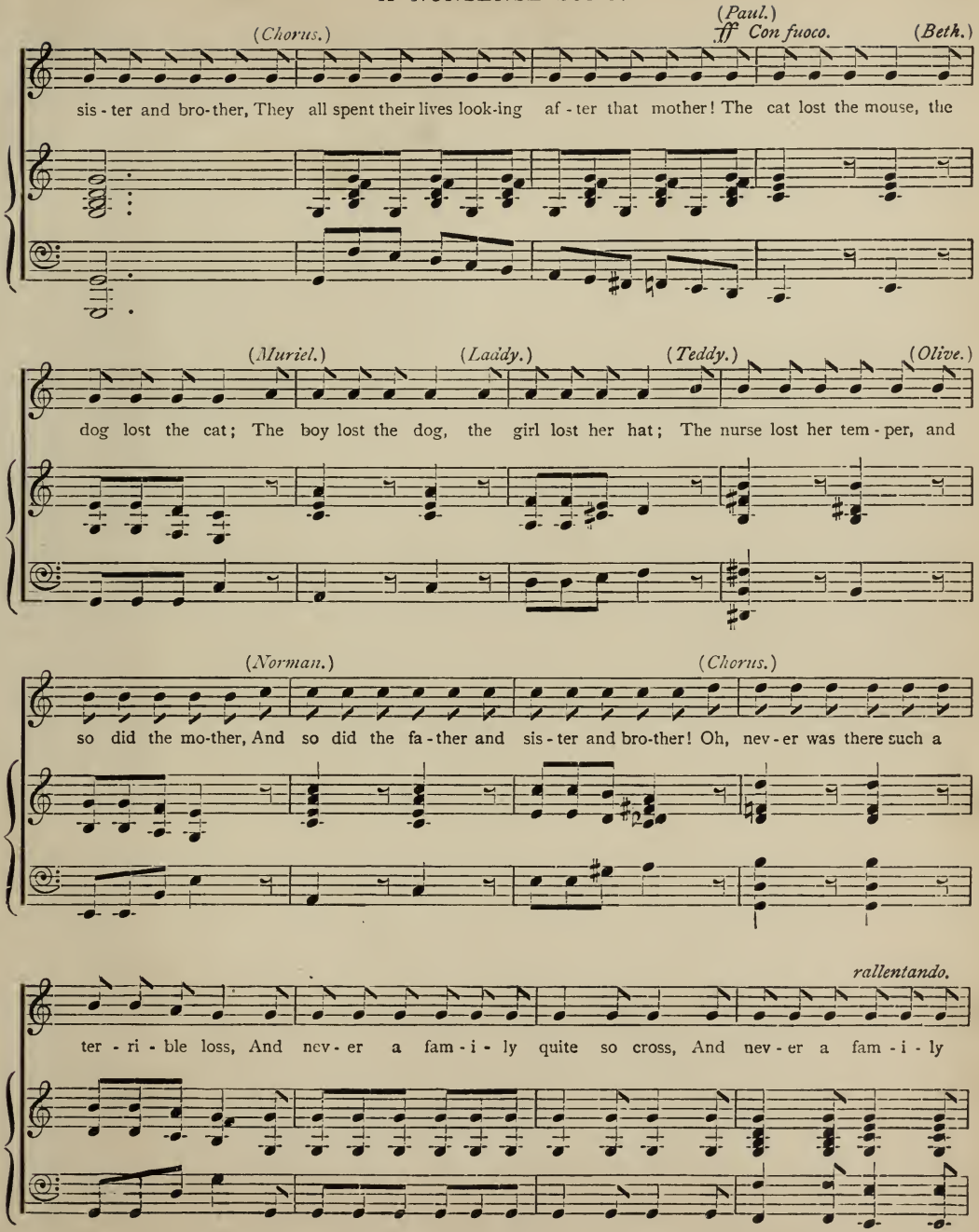
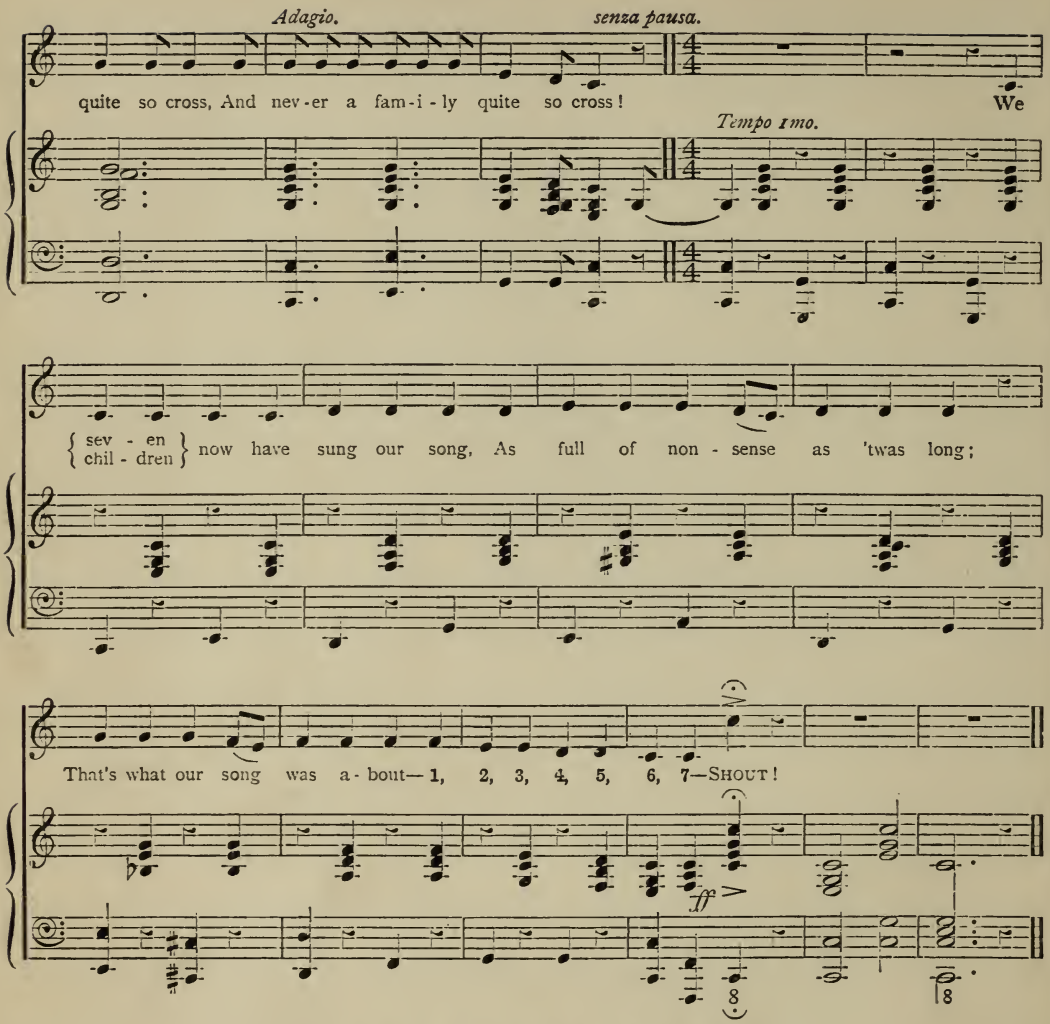

1ma Volta.
2da Volta.
And if you're gentle when you sweep us in,
Now, just a few more, ve-ry big and round;
You to the poppies, you to hol-ly-hocks,
When she returns, ah then our gracious Queen
Glad-ly the young bees her rule will o-bey,
We'll try not to sting. sting.
Prin-cess's cells are these. these.
You to the sun-flow'rs high! high!
Nev-er will leave us more. more.
Our Queen you re-main! -main!
tr

AT the beginning of the song the Queen Bee, followed by the crowd of her subjects, flies to and fro. As soon as she settles on her bough they all cluster round her, clinging to each other, in a thick mass. The same thing occurs in the swarming at the close. Forms or chairs, or a ring of children, will serve to mark off the hive, the entrance being kept quite small. The farmer, in gloves and veil, sweeps down the swarm into the hive at the conclusion of the first verse. Bees are constantly flying to and from the flowers, and entering and leaving the hive, during the instrumental introduction and close of each following verse. It may be convenient to omit verse 2 until a lesson has been given upon the building work of the bees. In v. 4, *when forming the procession, care must be taken to use only Queen and drones; no honey-bees must join in it. The procession returns to the hive after its flight: and except for this, and swarming, the Queen never leaves the hive throughout the song.*

A Nonsense Song.

FOR SEVEN CHILDREN—PAUL, BETH, MURIEL, LADDY, TEDDY, OLIVE, NORMAN.


Andante molto (♩ = 72).
Ev - 'ry girl and
boy can sing— And sing - ing is a plea - sant thing! Each one has to
take a part, And learn { his / her } own share off by heart. We
Senza pausa.
{ sev - en / chil - dren } now will sing a song, As full of non - sense as 'tis long.

ff Lunga pausa.
What shall our song be a - bout? 1, 2, 3, 4, 5, 6, 7— SHOUT!
(Paul.)
There was a pus-sy-cat
Vivace (♩. = 104).
Con brio.
rall.
Attacca.
(Chorus.)
(Beth.)
lived in a house, She spent all her life look ing af - ter a mouse! There was a pup-py-dog
(Chorus.)
(Muriel.)
cur - ly and fat, He spent all his life look-ing af - ter the cat! There was a boy who was

(Chorus.)
(Laddy.)
nev - er so hap - py As spend - ing his life look-ing af - ter that pup-py! There was a girl who
(Chorus.)
f (Teddy.)
felt a great joy In spend-ing her life look-ing af - ter that boy! There was a nursemaid, so
(Chorus.)
(Olive.) Con mistero.
Molto meno mosso.
slen - der and tall, Who spent all her life look-ing af - ter that girl! There was a mo - ther did
(Chorus.)
(Norman.)
crescendo ed accelerando.
some-thing far worse, She wast-ed her life look-ing af - ter that nurse! There were a fa - ther, a


(Chorus.)
(Paul.)
ff Con fuoco.
(Beth.)
sis - ter and bro - ther, They all spent their lives look-ing af - ter that mother! The cat lost the mouse, the
(Muriel.)
(Laddy.)
(Teddy.)
(Olive.)
dog lost the cat; The boy lost the dog, the girl lost her hat; The nurse lost her tem - per, and
(Norman.)
(Chorus.)
so did the mo-ther, And so did the fa - ther and sis - ter and bro-ther! Oh, nev - er was there such a
rallentando.
ter - ri - ble loss, And nev - er a fam - i - ly quite so cross, And nev - er a fam - i - ly

Adagio.
senza pausa.
quite so cross, And nev-er a fam-i-ly quite so cross!
We
Tempo 1mo.
{ sev - en / chil - dren } now have sung our song, As full of non - sense as 'twas long;
That's what our song was a-bout— 1, 2, 3, 4, 5, 6, 7—SHOUT!
ff
8
8

THIS Song was written for some children of feeble musical powers, and is in fact a disguised exercise on the scale. They took a great fancy to its nonsense, and were eager to learn it and sing it; and the serious purpose underlying it was therefore fulfilled. The reason of cutting up much of it into short solos was that several of these children could pitch notes fairly accurately by themselves but sang quite wildly in a chorus. It is inserted in the hope that it may be useful to others in similar case.

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